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With Coloured Supplement:
Miss Violet Vanbrugh. SIXPENCE.

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A STIRRING MOMENT FOR BRITONS IN PERA: AN ENGLISH LADY AND GENTLEMAN CAUGHT IN A MOB OF TURKISH SOLDIERS FIRING GUNS AND REVOLVERS.

Describing this incident our correspondent says: "As I was walking home along the Grande Rue de Pera, which was practically deserted, near midnight on April 13, shouts and firing began suddenly in front of me at a distance of about two hundred yards. A few seconds more and I was in sight of ruffianly looking soldiers, the revolutionaries, who were returning from their day's rioting in Stamboul, brandishing their rifles on high and shouting 'Yassassin Chériat!' (Long live the religious law!); and such as had any ammunition left loaded their rifles and fired in the air. A carriage driving beside me stopped and tried to turn, but the street being very narrow, this was impossible. From it an English lady and gentleman, new arrivals in the town, who had been out to dinner with a friend and were returning to their hotel, jumped out into the dusty road. I joined them and together we took what shelter the nearest alley-way afforded. These soldiers were the first of a long straggling line, all firing, shouting, and brandishing weapons. It was half-an-hour before we dared move from cover, and a longer half-hour we agreed we had never spent."—[DRAWN BY CYRUS CUNEO FROM SKETCHES BY OUR SPECIAL CORRESPONDENT.]

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OUR SUPPLEMENT: MISS VIOLET VANBRUGH AS LADY MACBETH.

IN view of the annual Shakespeare celebrations now proceeding at Stratford-on-Avon, a special interest attaches to the subject of our Coloured Supplement this week—namely, Mr. Frank Haviland's portrait of Miss Violet Vanbrugh in the character of Lady Macbeth. It is just three years since she played this part in the Memorial Theatre at Stratford, with her husband, Mr. Arthur Bouchier, who acted Macbeth; and the play was afterwards put on for matinees at the Garrick. Miss Vanbrugh is one of the most popular actresses on the stage. She and her sister Irene (Mrs. Dion Boucicault) are daughters of the late Prebendary Barnes, of Exeter. Before her marriage, she acted with Toole and the Kendals, with whom she visited America, afterwards joining Irving at the Lyceum. Since 1894 she has been Mr. Bouchier's leading lady, and has in her time played many notable parts.

PARLIAMENT.

THE House of Commons returned reluctantly to work on Monday after the Easter recess. Only 140 members took part in the division on the restoration to the Indian Councils Bill of the clause which the Lords had struck out relating to the appointment of provincial executive councils. Viscount Morley watched the House from over the clock, the measure (in the absence of Mr. Buchanan, who was ill) being conducted by Mr. Hobhouse, who at one or two points sent his private secretary to consult the responsible Minister. Earl Percy, the spokesman for the Unionists, admitted that Mr. Hobhouse had not moved the reinstatement of the deleted clause "in any spirit of needless hostility to the House of Lords." On the other hand, the spirit of partisan controversy was at once aroused by Mr. Lewis Harcourt's Bill to make London one borough for Parliamentary purposes. "As in Birmingham," repeated the First Commissioner of Works with gentle irony when he submitted his various proposals; but as the Bill would abolish plural voting in London and prevent an elector from voting both in the City, for instance, and in Kensington, the trumpet of opposition was sounded by Sir Frederick Banbury, who, amid the cheers of his colleagues, predicted that it would never pass. The shadow of the Budget, however, lies across the House of Commons. Even the Welsh Disestablishment Bill is regarded with a sort of academic air. The House waits impatiently for Mr. Lloyd George's finance proposals, and cannot give its whole mind to any subject till these are submitted.

THE CRISIS IN TURKEY.

EVENTS are moving so rapidly in Turkey at present that any description of the situation at the moment of writing might very soon become out of date. The manner in which the Young Turks were able to rally from the sudden and violent blow struck at them by the forces of reaction speaks very hopefully for the ultimate triumph and firm establishment of their enlightened régime. In the first few hours of the crisis it seemed as though all were irretrievably lost, and Turkey might be plunged back again into a corrupt despotism. But subsequent events showed that, although for the moment the reactionaries were in the ascendant, their apparent success was by no means as complete as it appeared. The path of progress may not be so smooth as was at first anticipated from the bloodless revolution of last year, but it is clear that the progressive party will make their way along it, in spite of obstacles. There may be a struggle—indeed, there has already been a severe struggle—but it seems beyond doubt that the reformers will win through in the end.

Probably by the time this appears the situation in Constantinople will have reached its climax, and the fate of Abdul-Hamid have been definitely decided. The fact of his personal responsibility in the recent outbreak has been tacitly assumed by the Constitutional Party, whose leaders, on nearing the capital, demanded his abdication and the surrender of his favourite son, whom they regarded as the prime mover in the attack on the constitution. Abdul-Hamid has not made himself a favourite, either in his own country or in Europe at large, and it cannot be said that his position has awakened any high degree of sympathy in any quarters. There was some revulsion of feeling in his favour last July, when he appeared to acquiesce in the triumph of the reformers, but recent events have changed back public opinion about him into the *status quo*, and the dark years of his reign are once more remembered.

THE PERSIAN CIVIL WAR.

HAD it not been for the fact that the Turkish crisis looms so large in public interest just now as to overshadow all lesser matters, doubtless greater attention would have been given to the condition of affairs in Persia. During the past week a massacre of Europeans has been imminent in Tabriz, the town in northern Persia which is held by the rebels under Satar Khan. The danger came, not from his troops, who are well supplied with provisions, but from the famished mobs forming the greater part of the population. That the peril was acute is clear from the fact that the British residents in the town sent a telegram to the Foreign Office asking for protection, a step which British residents are not wont to take on light or unreasonable grounds. The risk has been for the moment averted by the British and Russian Ministers in Teheran, who compelled the Shah to grant a six days' armistice, to allow of supplies being conveyed into Tabriz for the starving non-combatants. Persia has an even harder road than Turkey to travel before she gets her representative and constitutional government.



BY G. K. CHESTERTON.

A DREAM of my pure and aspiring boyhood has been realised in the following paragraph, which I quote exactly as it stands—

A complaint by the Epping Rural District Council against a spinster keeping a pig in her house has evoked the following reply: "I received your letter, and felt very much cut up, as I am laying in the pig's room. I have not been able to stand up or get on my legs; when I can, I will get him in his own room, that was built for him. As to getting him off the premises, I shall do no such thing, as he is no nuisance to anyone. We have had to be in the pig's room now for three years. I am not going to get rid of my pet. We must all live together. I will move him as soon as God gives me strength to do so."

The Rev. T. C. Spurgin observed: "The lady will require a good deal of strength to move her pet, which weighs forty stone."

It appears to me that the Rev. T. C. Spurgin ought, as a matter of chivalry, to assist the lady to move the pig, if it is indeed too heavy for her strength; no gentleman should permit a lady, who is already very much cut up, to lift forty stone of still animated and recalcitrant pork; he should himself escort the animal downstairs. It is an unusual situation, I admit. In the normal life of humanity the gentleman gives his arm to the lady, and not to the pig; and it is the pig who is very much cut up. But the situation seems to be exceptional in every way. It is all very well for the lady to say that the pig is no nuisance to anyone: as it seems that she has established herself in the pig's private suite of apartments, the question rather is whether she is a nuisance to the pig. But indeed I do not think that this poor woman's fad is an inch more fantastic than many such oddities indulged in by rich and reputable people; and, as I say, I have from my boyhood entertained the dream. I never could imagine why pigs should not be kept as pets. To begin with, pigs are very beautiful animals. Those who think otherwise are those who do not look at anything with their own eyes, but only through other people's eyeglasses. The actual lines of a pig (I mean of a really fat pig) are among the loveliest and most luxuriant in nature; the pig has the same great curves, swift and yet heavy, which we see in rushing water or in rolling cloud. Compared to him, the horse, for instance, is a bony, angular, and abrupt animal. I remember that Mr. H. G. Wells, in arguing for the relativity of things (a subject over which even the Greek philosophers went to sleep until Christianity woke them up), pointed out that, while a horse is commonly beautiful if seen in profile, he is excessively ugly if seen from the top of a dog-cart, having a long, lean neck, and a body like a fiddle. Now, there is no point of view from which a really corpulent pig is not full of sumptuous and satisfying curves. You can look down on a pig from the top of the most unnaturally lofty dog-cart; you can (if not pressed for time) allow the pig to draw the dog-cart; and I suppose a dog-cart has as much to do with pigs as it has with dogs. You can examine the pig from the top of an omnibus, from the top of the Monument, from a balloon, or an air-ship; and as long as he is visible he will be beautiful. In short, he has that fuller,

subtler, and more universal kind of shapeliness which the unthinking (gazing at pigs and distinguished journalists) mistake for a mere absence of shape. For fatness itself is a valuable quality. While it creates admiration in the onlookers, it creates modesty in the possessor. If there is anything on which I differ from the monastic institutions of the past, it is that they sometimes sought to achieve humility by means of emaciation. It may be that the thin monks were holy, but I am sure it was the fat monks who were humble. Falstaff said that to

in which they live. There are two other things in which one can see this perfect and piggish quality: one is in the silent and smooth swell of the Sussex downs, so enormous and yet so innocent. The other is in the sleek, strong limbs of those beech-trees that grow so thick in their valleys. These three holy symbols, the pig, the beech-tree, and the chalk down, stand for ever as expressing the one thing that England as England has to say—that power is not inconsistent with kindness. Tears of regret come into my eyes when

I remember that three lions or leopards, or whatever they are, sprawl in a fantastic, foreign way across the arms of England. We ought to have three pigs passant, gardant, or on gules. It breaks my heart to think that four commonplace lions are couched around the base of the Nelson Column. There ought to be four colossal Hampshire hogs to keep watch over so national a spot. Perhaps some of our sculptors will attack the conception; perhaps the lady's pig, which weighs forty stone and seems to be something of a domestic problem, might begin to earn its living as an artist's model.

Again, we do not know what fascinating variations might happen in the pig if once the pig were a pet. The dog has been domesticated—that is, destroyed. Nobody now in London can form the faintest idea of what a dog would look like. You know a Dachshund in the street; you know a St. Bernard in the street. But if you saw a Dog in the street you would run from him screaming. For hundreds, if not thousands, of years no one has looked at the horrible hairy original thing called Dog. Why, then, should we be hopeless about the substantial and satisfying thing called Pig? Types of Pig may also be differentiated; delicate shades of Pig may also be produced. A monstrous pig as big as a pony may perambulate the streets like a St. Bernard without attracting attention. An elegant and unnaturally attenuated pig may have all the appearance of a greyhound. There may be little, frisky, fighting pigs like Irish or Scotch terriers; there may be little pathetic pigs like King Charles spaniels. Artificial breeding might reproduce the awful original pig, tusks and all, the terror of the forests—something bigger, more mysterious, and more bloody than the bloodhound. Those interested in hair-dressing might amuse themselves by arranging the bristles like those of a poodle. Those fascinated by the Celtic mystery of the Western Highlands might see if they could train the bristles to be a veil or curtain for the eye, like those of a Skye terrier; that sensitive and invisible Celtic spirit. With elaborate training one might have a sheep-pig instead of a sheep-dog, a lap-pig instead of a lap-dog.

What is it that makes you look so incredulous? Why do you still feel slightly superior to the poor lady who would not be parted from her pig? Why do you not at once take the hog to your heart? Reason suggests his evident beauty. Evolution suggests his probable improvement. Is it, perhaps, some instinct, some tradition...? Well, apply that to women, children, animals, and we will argue again.



Photo. Sport and General.

POSSIBLY IMMEDIATE SUCCESSOR TO THE THRONE OF TURKEY:

MEHEMMED-RESHAD EFFENDI, BROTHER OF ABDUL-HAMID II.

At the moment of writing, it is said that the Sultan of Turkey is to abdicate under the pressure of the Young Turk party, and there are even rumours that when he does abdicate he may be executed, though this seems exceedingly doubtful. In the event of such an abdication, it is thought that Abdul-Hamid will be succeeded by his brother, Mehmed-Reshad Effendi. Abdul-Hamid II. was born on September 22, 1842, and succeeded to the throne on the deposition of his brother, Murad V., on August 31, 1876. Mehmed-Reshad Effendi was born on November 3, 1844. It may be noted that, as the "Statesman's Year Book" puts it, "By the law of succession obeyed in the reigning family, the Crown is inherited according to seniority by the male descendants of Othman, sprung from the Imperial Harem. The Harem is considered a permanent State institution. All children born in the Harem, whether offspring of free women or of slaves, are legitimate and of equal lineage. The Sultan is succeeded by his eldest son, but only in case there are no uncles or cousins of greater age."

be fat is not to be hated; but it certainly is to be laughed at, and that is a more wholesome experience for the soul of man.

I do not urge that it is effective upon the soul of a pig, who, indeed, seems somewhat indifferent to public opinion on this point. Nor do I mean that mere fatness is the only beauty of the pig. The beauty of the best pigs lies in a certain sleepy perfection of contour which links them especially to the smooth strength of our south English land

NIMROD SANS ARMS: HUNTING WITH THE CAMERA.

PHOTOGRAPHS OF BIG GAME AT CLOSE RANGE: THE RHINOCEROS AT HOME.



1. TAKEN WITH A TELEPHOTO CAMERA: A RHINOCEROS A HUNDRED YARDS FROM THE CAMERA.

3. CHARGING THE CAMERA-MAN: AN AGGRESSIVE FULL RHINOCEROS.

The modern hunter does not always set out to kill. There are hunters who arm themselves with the camera rather than the rifle. Such a Nimrod is Mr. Dugmore, who is believed by many to be the most successful American photographer of big game at close range. The rhinoceros is now found in its free state only in Africa and Asia. The African species find their chief weapons of defence in

2. A BEAST THAT, AFTER HESITATION, DECIDED NOT TO CHARGE THE PHOTOGRAPHER: AN OLD BULL RHINOCEROS

4. ATTENDED BY ITS SERVANTS: A RHINOCEROS WITH TICK-BIRDS ON ITS BACK—A TELEPHOTOGRAPH.

their horns; the Asiatic species, when attacked, rely chiefly upon their sharp canines. Although, next to the elephant, the largest and the most powerful existing mammal, the rhinoceros is seldom aggressive unless provoked. When angered, its attitude is decidedly fierce, and, despite its clumsy build, it can run with considerable speed.—[COPYRIGHT IN U.S.A. BY A. R. DUGMORE. ALL RIGHTS RESERVED.]



1. CORRUPTING THE ONLY SOLDIERS WHO REMAINED FAITHFUL TO THE YOUNG TURKS: MULLAHS AND SOFTAS PERSUADING THE TROOPS IN THE SERASKARAT BARRACKS TO DESERT MUKHTAR PASHA.

With regard to these two pictures, our correspondent writes about the first: "The only barracks in Constantinople which remained faithful to the Young Turks after midday on April 12 was that of the Seraskarat, or War Office Place, at Stamboul, where, early in the day, there was some firing at the revolutionary troops who dared approach. But towards evening hojas and mullahs (Mahometan religious men) crept up surreptitiously under the walls, and passed papers to the troops, and persuaded them gradually to make common cause with the others. Mukhtar Pasha, commander of the First Army Corps, had held the three battalions of troops in the Seraskarat faithful till the Government resigned, when he then left the way open for them to save their lives and those of many of the other party by going over to the 'Chériat' (religious law) cause." Of the second Illustration, he says: "To picture the square of St. Sophia

2. THE CHURCH TO THE AID OF THE SULTAN: A GIANT KURDISH MULLAH EXHORTING TRUE BELIEVERS TO DEFEND THE CHÉRIAT, OR RELIGIOUS LAW, OF THE KORAN, IN THE SQUARE OF ST. SOPHIA.

as it appeared on April 12 at high noon, when massed with the unofficered garrison of the Turkish capital, would require the space of a great canvas; while, in the rushing and jostling of the fanatic mob, it was difficult to make so much as a note. One of the most striking pictures that appeared to me was this which I send you, of a powerful Kurdish mullah (or Moslem priest), exhorting all 'True Believers' to defend the 'Chériat,' or religious law, of the Koran. He was of commanding presence. In his hand he carried a double-bladed battle-axe, of ancient design, on a long pole, to the end of which was fixed a bayonet; and as he spoke, he pointed to a pole behind him, stuck in the ground, and covered with the little green flags of the Prophet, which are always used to rouse the 'Faithful' to 'Holy War.'"—[DRAWN BY H. W. KOEKKOEK, FROM SKETCHES BY OUR SPECIAL CORRESPONDENT.]



MR. JAMES PATTEN,
"The Wheat King,"
of Chicago.
Photo, Illus. Bureau.

PORTRAITS AND PERSONAL NOTES.

MR. J. P. MELLOR, C.B.,
Appointed King's
Proctor.
Photo, Elliott and Fry.

M. ISWOLSKY,
Late Russian Foreign Minister—Resigned.

M. GOREMYKIN,
New Russian Foreign Minister.

Government which was set up by the reactionaries. There are three of each, the Young Turks being represented here by Ahmed Riza, Husni Pasha, and Enver Bey; and the new revolutionary party by Tewfik Pasha, Edhem Pasha, and Nazim Pasha. Ahmed Riza was one of the leading spirits of the Young Turk movement. He lived for many years an exile in Paris, and has devoted himself heart and soul to the cause of his country's progress. When the bloodless revolution took place last year, he became President of the Turkish Parliament. Husni Pasha is the General in command of the troops from Salonica, who are faithful to the Young Turks, and who, on the outbreak of the new crisis, marched to Constantinople to support the Committee of Union and Progress. Enver Bey is also a prominent member of the Young Turk party, and took the lead in the revolution of last July. He was in Berlin when the reactionary *coup* took place, and at once left that city for the scene of action. When the recent upheaval occurred Tewfik Pasha became Grand Vizier in place of Hilmi Pasha. Nazim Pasha was given the command of the First Army Corps, in succession to Mukhtar Pasha, and appointed Assistant-Minister of War, while the post of Chief-Minister of War fell to Edhem Pasha. This last appointment was very popular with the troops in Constantinople, for Edhem Pasha is one of the ablest generals in the Turkish Army, and distinguished himself greatly in the Greco-Turkish War of 1897.

Mr. James Patten, the "Wheat King" of Chicago, was early interested in the subject of grain, for he was brought up on a farm. His first experience of business was in a country shop. He was Mayor of Evanston, Illinois, in 1901, and on one occasion, when Dr. Dowie, otherwise known as "Elijah II.," refused to leave the town, instructed the fire brigade to quench his ardour with the hose. He has been speculating in the grain market for many years. It is said that he has lately been guarded night and day, and is accompanied everywhere by a gigantic negro.

At the bye-election at East Edinburgh last week, the successful candidate was Mr. James Puckering Gibson, Lord Provost of the City, who defeated the Unionist, Mr. P. J. Ford. The Liberal majority, however, was only four hundred odd, whereas at the General Election it was over four thousand. Mr. Gibson is head of the well-known provision-merchants of Prince's Street, Messrs. R. and T. Gibson. He has been a member of the Town Council since 1892; was made a Bailie in 1900, and in 1906 became Lord Provost. He is chairman of the George

Heriot Trust and a member of the Edinburgh Chamber of Commerce and Merchant Company.

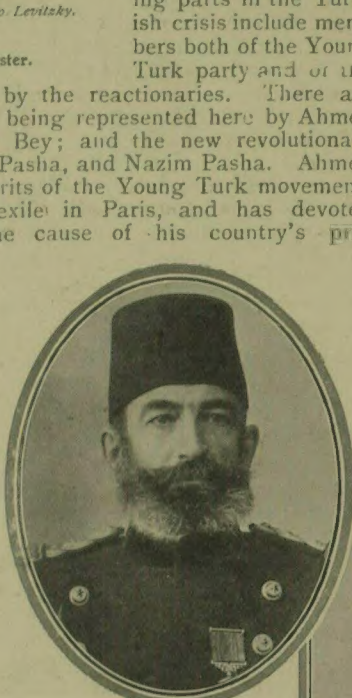
Russian Minister at Munich, at Tokio, and at Copenhagen. He went to the Foreign Office in 1906 as successor to Count Lamsdorff. Last October, just before the Balkan Crisis began, he made an official tour of Europe, visiting England, France, Italy, and Austria. He is succeeded by M. Goremykin, who is said to be a statesman of reactionary tendencies and a strong upholder of autocratic rule in Russia. He was Minister of the Interior a few years ago, but owing to a dispute with Count Witte, then Finance Minister, was dismissed from that office. He afterwards succeeded the Count as Premier.

Lord Desart, who has just been created a Baron on his retirement from the public service, has been succeeded in the office of King's Proctor by Mr. John Paget Mellor, C.B. Mr. Mellor is the eldest son of the Right Hon. J. W. Mellor, K.C., Deputy Chairman of the Somerset Quarter Sessions. Mr. J. P. Mellor has been First Assistant Solicitor to the Treasury since 1901, and received his C.B. four years ago. He was educated at Cheltenham and Trinity Hall, Cambridge, and was called to the Bar in 1886.

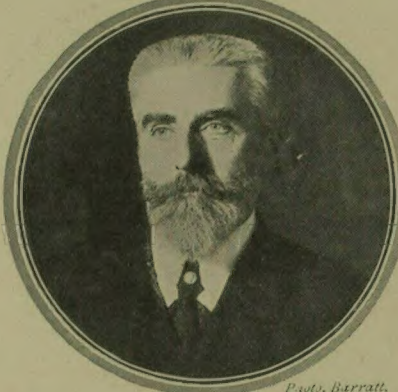
The Right Rev. T. W. Wilkinson, Roman Catholic Bishop of Hexham and Newcastle, was born in 1825, and after passing through Harrow and Durham University, joined an Anglican monastic community at Leeds. In 1846 he was received into the Roman communion, and for twenty-two years he worked in the district of Upper Weardale. In 1871 he retired, owing to ill-health, but after sixteen years he returned again to active work as Vicar Capitular of the diocese. He was made Bishop-Auxiliary of Hexham and Newcastle in 1888, and Bishop in the following year.

It was in 1890 that the late Archbishop of Sydney, the Most Rev. William Saumarez Smith, went out as Bishop to that city, and he took the title of Archbishop in 1897. He was a tolerant Evangelical, and his career was marked by quiet perseverance. Born at St. Helier in 1836, he graduated in 1858 at Cambridge. After holding two curacies at Cambridge, and the Vicarage of Trumpington, he took up, in 1869, his chief work in England—the headship of St. Aidan's College at Birkenhead, a post which he occupied for twenty years.

News of the death, in Rome, of the Right Rev. Henry Ware, was received with sorrow and surprise by his friends, who had had encouraging accounts of his health. After seven years as assistant tutor at Trinity, Cambridge, Dr. Ware was ordained priest in 1862, and became Vicar of Kirkby Lonsdale, a living which he occupied for twenty-six years. He was Rural Dean from 1867 to 1888, and held two honorary canopies and two canopies at Carlisle Cathedral. In 1889, the ceremony of his consecration to the Suffragan Bishopric of Barrow-in-Furness took place in York Minster.



EDHEM PASHA,
Made Minister for War at
the recent Revolution.



AHMED RIZA,
The Well-known Young Turk Leader.



TEWFIK PASHA,
Made Grand Vizier at the
recent Revolution.



HUSNI PASHA,
Commander of the Troops from Salonica.



NAZIM PASHA,
Made Commander of the Imperial
Guard at the Revolution.



ENVER BEY,
One of the ablest Leaders of the
Young Turks.

THE CRISIS IN TURKEY: PROMINENT MEMBERS OF BOTH PARTIES.

It is well-known that in the settlement of the Austro-Servian difficulty, Austria and Germany gained a diplomatic victory over Russia. M. Iswolsky, the Russian Minister for Foreign Affairs, has since been made the scapegoat of his country's weakness by being compelled to resign. He has had a long and distinguished career, during which, among other appointments, he has held those of



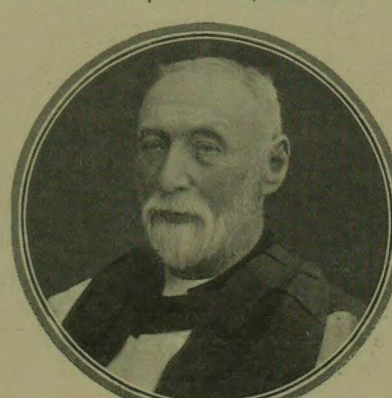
MR. J. P. GIBSON, M.P.
(Lord Provost of Edinburgh),
Newly Elected Member for East Edinburgh.



THE LATE RT. REV. T. W. WILKINSON,
Roman Catholic Bishop of Hexham
and Newcastle.



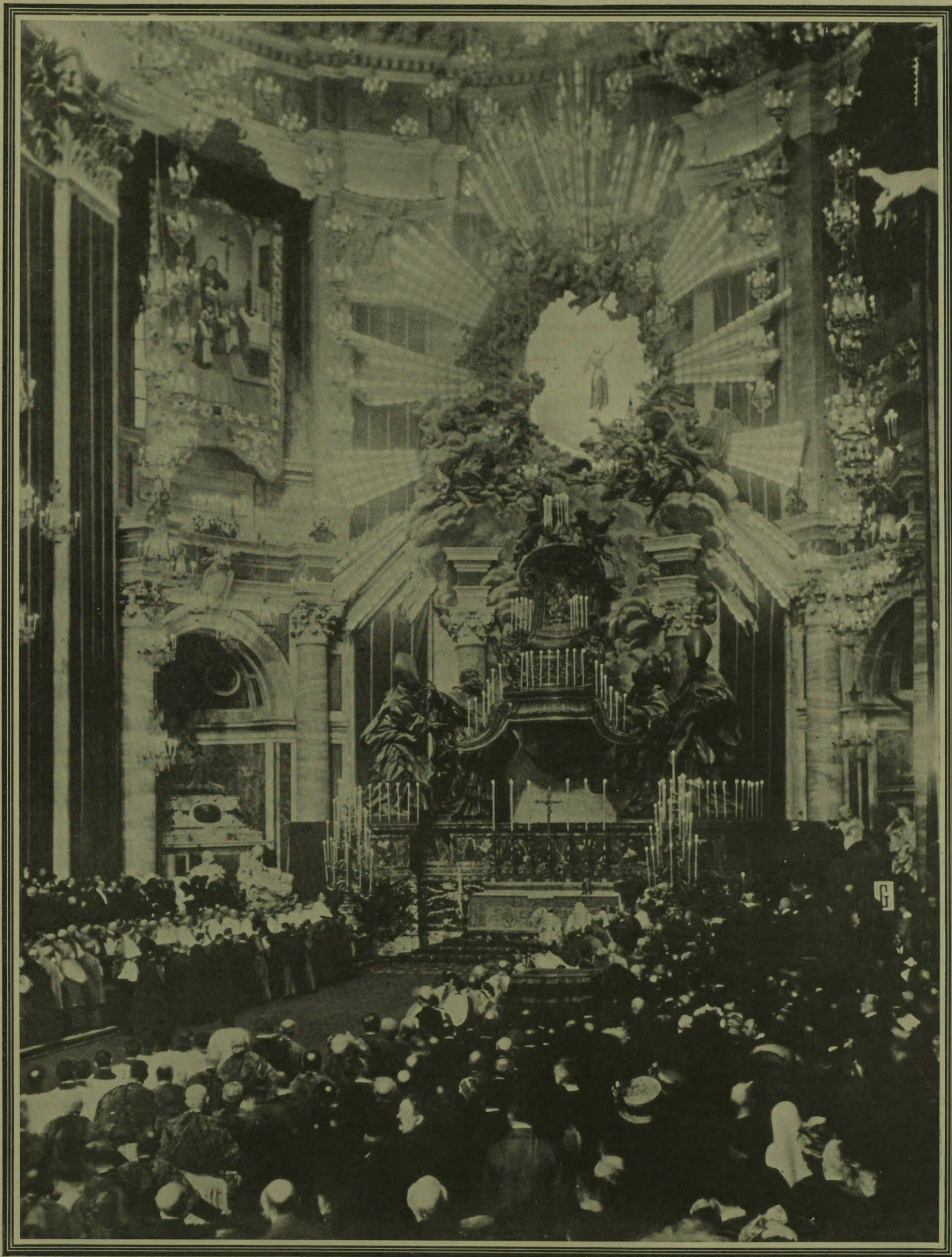
THE LATE MOST REV. W. SAUMAREZ
SMITH, D.D.,
Archbishop of Sydney and Primate of Australia.



THE LATE RT. REV. HENRY WARE,
D.D.,
Bishop Suffragan of Barrow-in-Furness.

MAKING JOAN OF ARC A BEATA: THE PICTURE OF THE MAID UNVEILED.

PHOTOGRAPH BY ILLUSTRATIONS BUREAU.



A FURTHER STEP TOWARDS THE CANONISATION OF THE MAID OF ORLEANS: THE BEATIFICATION OF JOAN OF ARC. SHOWING THE PICTURE IN THE GLORIA.

The official beatification of Joan of Arc took place in St. Peter's on Sunday last before an enormous congregation. In the centre of the Gloria above the altar was a picture of the new Beata. At the beginning of the ceremony a veil covered this. This fell away immediately Joan of Arc had been declared worthy of the honour of beatification. At the same time, the bells of St. Peter's rang out, the lights on and about the Gloria were lit, and the choir began the "Te Deum."

FROM THE WORLD'S SCRAP-BOOK.



Photo, Illustrations Bureau.

THE LAST SALUTE TO A COMRADE KILLED BY THE "BLACK HAND": THE FUNERAL CAR OF LIEUTENANT PETROSINO PASSING THROUGH A LINE OF POLICE WITH DRAWN BATONS.

It will be remembered that Lieutenant Petrosino, the American police officer who gained fame by his work against Italian criminals, was murdered in Palermo, it is said by members of the "Black Hand" gang. The ill-fated Lieutenant's body was taken to New York, and has been buried in the cemetery at Brooklyn.



Photo, Wallace.

FIRE BY A DISAPPOINTED FOOTBALL CROWD: PAY-BOXES IN FLAMES ON THE GROUND OF THE QUEEN'S PARK, AT HAMPDEN, MOUNT FLORIDA, GLASGOW, AFTER THE CELTIC v. RANGERS MATCH.

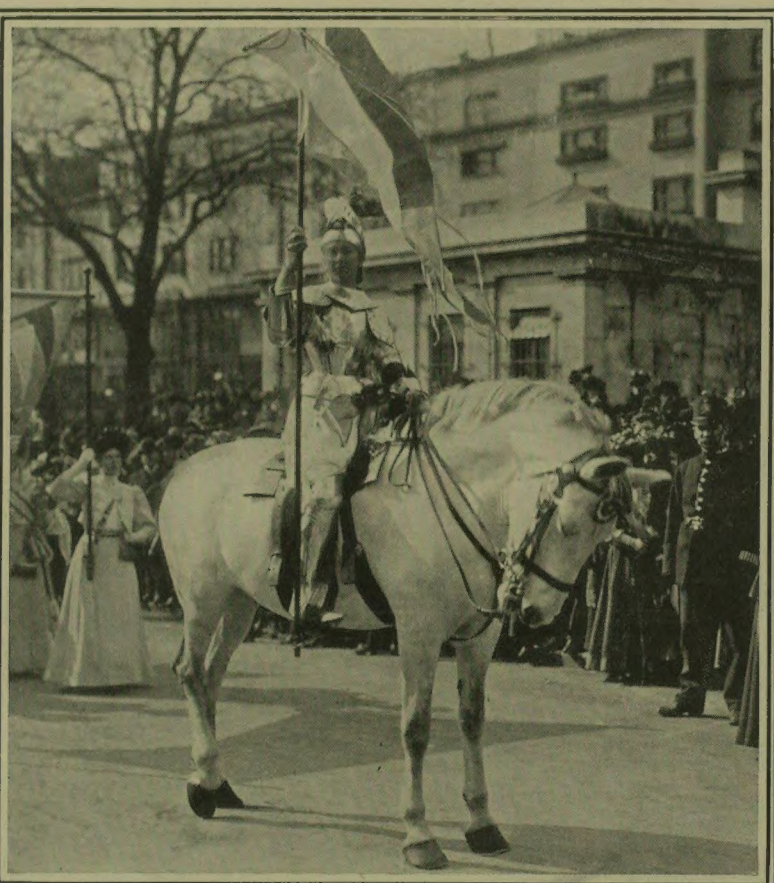
A replay of the game between the finalists in the competition for the Scottish Cup, the Celtic and the Rangers, both of Glasgow, took place on Saturday last. For the second time, there was a draw. The crowd desired that there should be an extra half-hour's play. Refused this wish, they rioted, and fired anything they could lay their hands on.



Photo, Gyon.

IN MEMORY OF DR. JOHNSON: THE NEW JOHNSON WINDOW AT ST. CLEMENT DANES' CHURCH, STRAND.

In the window are portraits of Dr. Johnson, Goldsmith, Boswell, Burke, Garrick, and Mrs. Carter.



Photo, Halfpines.

THE SUFFRAGETTES' JOAN OF ARC: MISS ELSIE HOWEY RIDING IN LAST SATURDAY'S PROCESSION.

The procession was in honour of Mrs. Pethick Lawrence, released from Holloway Jail on the Friday. It passed through the West End on Saturday afternoon from Hyde Park to the Aldwych Theatre, where a meeting was held.



Photo, Gyon.

IN MEMORY OF QUEEN VICTORIA'S JUBILEE: A NEW WINDOW AT ST. CLEMENT DANES' CHURCH.

This window, together with the Johnson window, is to be unveiled to-day (the 24th) by Princess Henry of Battenberg.



Photo, World's Graphic Press.

THE LAUNCH OF THE SECOND BRAZILIAN "DREADNOUGHT": THE "SAO PAULO" TAKING THE WATER AT BARROW.

The second of the Brazilian "Dreadnoughts" was launched at Barrow on Monday. Her construction is exceptionally advanced. The greater part of her armour is in place, and her launching weight was 10,400 tons, 150 tons more than that of the "Vanguard."



Photo, Halfpines.

A SEQUEL TO THREATS OF STRIKE: TRAMWAY-MEN HANDING IN THEIR UNIFORMS AND BEING PAID OFF.

The strike of men employed by the London United Tramways Company, threatened for the last Bank holiday, had its sequel the other day, when a number of the men who were not willing to work at the period of tension gave up their uniforms and were paid off.

ROAST SUCKING - PIG AND WHISKY FOR THE DEAD.

DRAWN BY S. BEGG.



STRANGE RITES IN THE EAST LONDON CEMETERY: PROVIDING FOOD, DRINK, AND PAPER "MONEY" FOR DEAD CHINESE.

The Chinaman pays great reverence to his dead, and continues to pay that reverence even when he is in an alien land. On the occasion illustrated some sixty Chinamen took part in the ceremonies in honour of deceased compatriots. A roast sucking-pig, roast fowls, much fruit, cakes, rice, and paper "money" were brought for the dead. Whisky was poured on the graves, and joss-sticks were burned. On the back of the roast pig three crosses were cut. The grave in the foreground received the greatest amount of attention. The ceremony takes place twice a year.

It is the belief of the Chinaman that should anything interfere with the repose of the dead, misfortune will come to the living.

• AT THE SIGN OF ST. PAUL'S •



MISS WINIFRED STEPHENS,
Who has translated Anatole France's "Life
of Joan of Arc" for Mr. John Lane.

Photograph by May.

ANDREW LANG ON ENGLISH LITERATURE, AND THE TIKI.

MR. PHILLIPS OPPENHEIM,
Whose new novel, "Jeanne of the Marshes,"
is being published by Messrs. Ward, Lock.

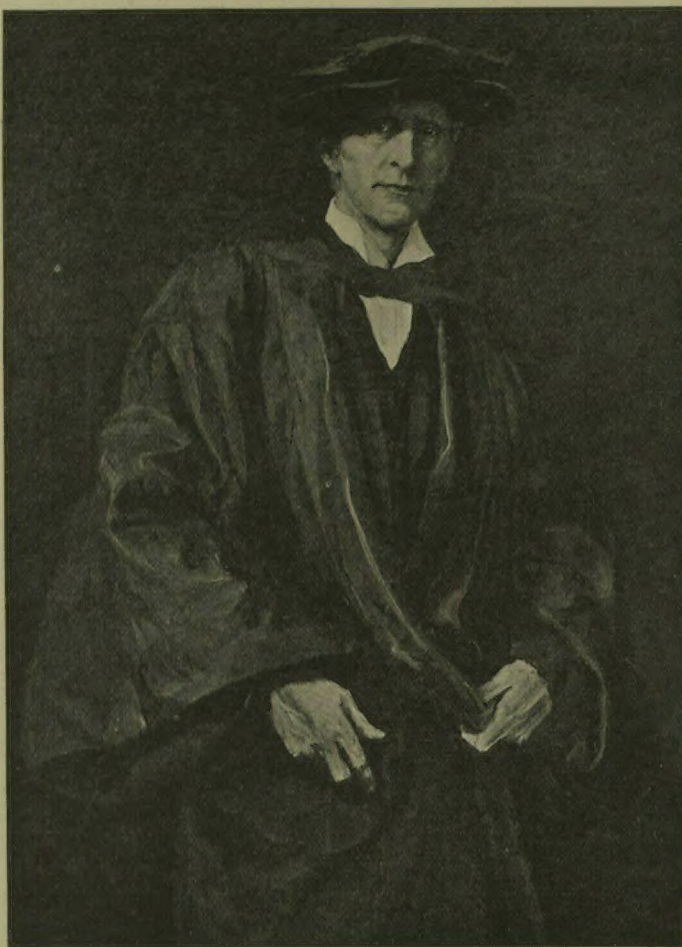
Photograph by Elliott and Fry.

DIPPING by chance to-day into Sir Philip Sidney's "Defence of Poetry" (written in 1580), I was emboldened in adherence to a certain heresy. Except for Chaucer, our English literature, till Spenser came first into view in 1579, is pretty poor stuff. Enormous quantities of it are printed by learned societies, and boys and girls are obliged to cumber their memories with the names of Gooze, and Hawes, and Huchecoun, and Occleve, and Kyd, and Churchyard, and a crowd of other tedious poets whom they will never read.

So it has seemed good to the wisdom of examiners. It is a comfort to find that a genuine poet like Sir Philip Sidney was of my opinion. He had the highest admiration of good poetry, yet in the very centre of the Elizabethan age he says that poetry is despised and contemned in England, and, as far as English poetry goes, is not unjustly looked down upon.

"Chaucer undoubtedly did well in his 'Troilus and Cressida,' of whom truly I know not whether to marvel more either that he, in that misty time, could see so clearly, or that we, in this clear age, go so stumblingly after him."

We all think that our own time is "an age of enlightenment," "a clear age." Sidney's time was really dark enough: men had begun to delight in the tedious conceits of Euphues, the absurd comparisons of everything with the stories of unnatural history borrowed from Pliny. These follies Sidney derided, but in his "clear age" they were the fashion. He thought that none of the Elizabethan, or rather of the Tudor, poetry "has poetical sinews," except the verses of the Earl of Surrey, something, probably by Sackville, in "The Mirror for Magistrates," and Spenser's newly published "Shepherd's Calendar." To all the rest Sidney infinitely preferred "the old song of Percy and Douglas, that I never heard but I found my heart moved more than with a trumpet." The old song was the ballad of Chevy Chase.



SIR HUBERT VON HERKOMER'S PORTRAIT OF HIMSELF.
Reproduced from "The Press Album," by permission.

biography of Lyly, with his "figures and flowers extremely winter-starved," his "herbals, and stories of beasts, fowls, and fishes rifled up that they may come in multitudes to wait upon any of our conceits."

Nowadays Professors specialise in the study of old poets who really are dull nonentities, best forgotten, like Churchyard and Gooze and the rest of that class. To know a little about them is part of a liberal education. A contemporary of taste and genius, Sidney saw them in the true light, not being misled, as we are all apt to be, by the fact that they were then the newest poets.

The very authors of the new Elizabethan trash no more expected it to survive than the writers of our innumerable novels look to find their "summer stories" on the winter railway book-stalls. "We commonly see" (says the egregious Lyly in the preface to his "Euphues," which had such a boom) "the book that at Christmas lieth bound on the stationer's stall at Easter to be broken in the haberdasher's shop." The books deserved no better fortune, as a general rule, but those ephemeral things came

back into fashion

in the nineteenth century, for no reason, perhaps, except that their authors were contemporary with Shakespeare and Marlowe and Spenser. They wrote a good song or two, now and then, most of them; the rest of their doings are merely tiresome.

The much-suffering race of examiners will approve of these audacious reflections. If the world does not grow wiser, two centuries hence boys and girls will be harried by questions on our contemporary minor poets, who, to do them justice, are infinitely more poetical than Lydgate and Occleve, Hawes and Gooze, and Turberville.

Some superstitious people think it lucky to wear a *tiki*, a green jade barbaric figure such as the Maoris of New Zealand used to make. I presume that *tiki* are only lucky if they are genuine old sacred things, and the superstitious would do well to note a warning given in the pages of *Man*. Numbers of New Zealand things in jade have been forged recently in Germany, and a very clever European artist in New Zealand is turning them out as fast as he can, copying excellent models.

We may expect to see a slump in sham New Zealand works of art, indeed the Art market is as subject to fluctuations as any other. There was, some fifteen or twenty years ago, a fashion for "large paper" and very inconvenient, heavy, and barbaric copies of new books. Now, it is probably rather a drawback to a book that it is thrice as large and heavy as it needs to be. In the same way, books very copiously illustrated with portraits in photogravure appear to have become a drug in the market. We see them everywhere advertised in catalogues at a mortifying reduction.



SIR E. J. POYNTER'S CONTRIBUTION TO "THE PRESS ALBUM": A STUDY, FROM "THE NYMPH'S BATHING-PLACE."

Our Illustrations on this page are taken, with the kind permission of the editor, Mr. Thomas Catling, and of the publisher, Mr. John Murray, from "The Press Album," a volume of miscellaneous contributions, both literary and pictorial, published in aid of the Journalists' Orphan Fund. This fund was started in 1892 with a gift of £1000 by the late Lord Glencoe and £500 by the late Sir John Willcox, and has since been generously supported by Sir Joseph Lawrence, who gave £1000, Lord Burnham, and Mr. Frank Lloyd. "The Press Album" has been issued in the hope of increasing the fund, and continuing the benefits to orphans of journalists for a longer period than is at present possible. Every penny contributed since its inception has been devoted to the keep and education of the orphans, on the principle of saving the child to its home and its home to the child. Wherever a good mother is left, the object is to keep the family together.

Reproduced from "The Press Album," by permission.

Sidney could never have foreseen that German, American, and English Professors would give many years of labour to find out a few dates in the

in the haberdasher's shop." The books deserved no better fortune, as a general rule, but those ephemeral things came



MR. FRANK DICKSEE'S CONTRIBUTION TO "THE PRESS ALBUM": PORTRAIT OF A LADY (CHALK).

"The Press Album," which is edited by Mr. Thomas Catling, is a handsome volume of 224 pages, containing a wealth of interesting and amusing letterpress and illustrations, contributed by many of the best-known writers and artists of the day. The Hon. Harry Lawson writes an explanatory preface, and the list of contents leads off with a poem by the Poet Laureate. There are also, among numerous others, contributions from such varied notabilities as Miss Braddon, Marie Corelli, Sir Arthur Conan Doyle, Jerome K. Jerome, Eden Phillpotts, Beatrice Harraden, W. L. Courtney, John Galsworthy, F. Ansley, and the Bishop of London. The book is charmingly and abundantly illustrated. The frontispiece is a reproduction in colour of Mr. Fred. Roe's painting, "Lord Nelson and Lady Hamilton at Merton."

Reproduced from "The Press Album," by permission.

BORN OF A CATASTROPHE: A SUBMARINE DISASTER IN SCULPTURE.

PHOTOGRAPH BY BULLA-UNDERWOOD.



IN MEMORY OF THE FLOODING OF THE SUBMARINE "STEREGUSTSHY:" A REMARKABLE GROUP
THAT IS TO BE ERECTED IN ST. PETERSBURG.

As we have already said, this remarkable piece of sculpture, which is to be erected shortly in St. Petersburg, commemorates the disaster to the submarine "Steregetshy."
It is the work of Constantine Isenberg-Nikisoreff.

SCIENCE AND

NATURAL HISTORY



Photo, Elliott and Fry.
GREAT MEN OF SCIENCE.—No. LXIII.,
PROFESSOR GOTCH,
Waynflete Professor of Physiology at Oxford.

SCIENCE
JOTTINGS."DESIGN IN
NATURE."

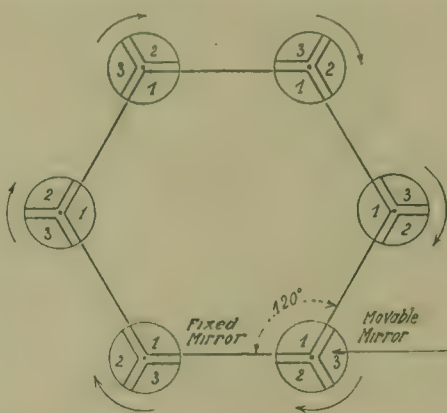
THERE has been no point in the philosophy, equally of religion and of science, which has been discussed with greater zeal on both sides than that relating to the existence of "design in nature." Nor was it wonderful that man at a very early stage in his studies should come face to face with the question whether Nature revealed in her ways and works evidences of design—of means adapted to ends; or whether, on the other hand, the affairs of the cosmos were to be regarded simply as a collocation of adventitious items, which, on the principle of the "survival of the fittest," left the strong to come to the front and the weak to go to the wall. Midway between these opposing camps of thought came the views

as the expositor of the principles on which aerial movements are carried out, have been fully justified in the eyes of most authorities.

Perusing Dr. Pettigrew's pages, memories come to me of his lectures at Surgeons' Hall, Edinburgh, on the heart's muscular arrangements, to which discourses I listened in the capacity of a student of medicine. Later on, the author was a fellow-examiner of mine in the medical faculty of the University of Glasgow, when

accumulated much material. The Professor is a stern, uncompromising advocate of mind in nature as the mainspring of all that is and moves and has its being. He is not polemical in his method. For him there exists no other possibility of explaining nature than the view "that a Creator, Prime Mover, or First Cause is necessary to produce dead and living matter, and physical, vital, and mental force, and that the same laws, to a large extent, govern all." This, in his own words, is a succinct summary of the author's belief. "I observe law and order and specific arrangements and design throughout the entire cosmos"—this, again, is a condensed statement of the idea which permeates the massive work Dr. Pettigrew produced.

It will be observed that the volumes written in support of this idea of nature are in no sense part of an argument. The author formulates his belief, and proceeds to detail evidence in confirmation thereof. The field is not



A DIAGRAM SHOWING THE ROTATING MIRRORS THAT ARE PLACED AT THE SIX CORNERS OF THE HALL AND ENABLE THREE COMPLETE CHANGES OF SCENE AND DECORATION TO BE MADE.

I found that he was still eager and earnest in the study of the problems which had engaged his attention as an anatomist. I can remember Dr. Pettigrew outlining

CREATED BY REFLECTION: THE PALACE OF
MIRAGES, WHICH HAS BEEN PLACED IN THE
MUSÉE GRÉVIN.

See Opposite Page, and Illustrations on this Page.

A SECTION OF THE HALL
FROM ABOVE.

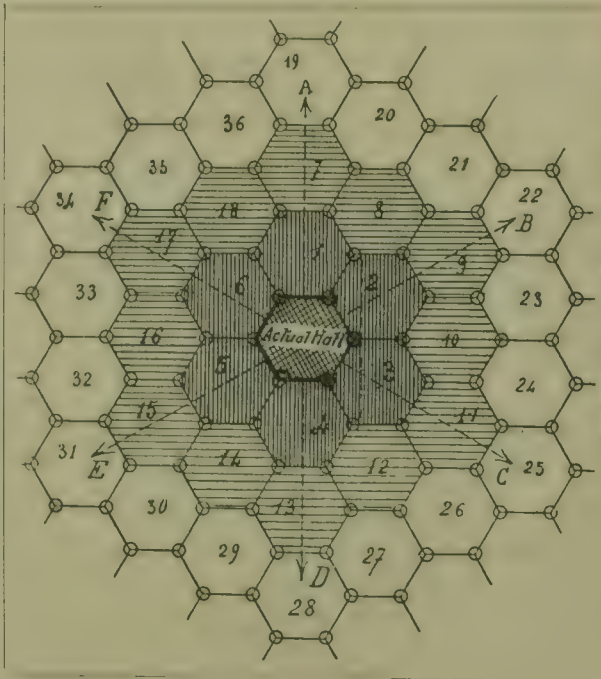
On the left, one of the drums to which the rotating mirrors are fixed; in the angles of the mirrors, decorative motives; above, the cupola arranged for a wood scene; in the left corner, an electric butterfly, with the little electric motor that causes it to flap its wings.

which were embodied in the idea of the "Reign of Law." Living Nature was ruled, it was urged, and all her ways were controlled by laws as definite as those which operate in the planetary system. Evolution became under this idea a method of creation by law, and not the mere exhibition of the sport of some undefined principles of development. The theory of design in nature, and equally that of the reign

of law, presumes and postulates a Designer or First Cause "whence all things proceed." Having regard to the ordered sequence of nature at large, and to the often marvellous adaptations of means to ends, it is but natural that the view of nature as a defined work illustrating the operation of infinite mind should be strongly held and advocated by many thinkers.

It was the object of the later life of my deceased friend, Professor Bell Pettigrew, M.D., of the University of St. Andrews, to elaborate and substantiate the argument for design in nature. In three large volumes bearing the title of this article (Longmans), books which are masterpieces of the printer's and illustrator's art, Dr. Pettigrew gives reason for the faith that was in him respecting the philosophical attitude of man to the causation of the nature whereof he himself is part. In his volumes the Professor traverses practically every field of science, from his own special area of study—anatomy and physiology, to geology and the antiquity of man. There is scarcely a field of natural science left unnoticed by the author. Some of his sections present us with what are essentially reproductions of Dr. Pettigrew's previously published works, and this remark applies specially to the chapters dealing with the anatomy and innervation of the heart, and to those concerned with the problems of animal flight. To this latter subject Professor Pettigrew devoted much attention, and his claims, as against those of Marey, to be regarded

years ago the idea of the *magnum opus* which lies before me to-day—a work in which he intended to include every possible argument for design in nature which could be advanced, and for which he had already



A DIAGRAM SHOWING HOW THE ACTUAL HALL IS REFLECTED AND RE-REFLECTED UNTIL INNUMERABLE IDENTICAL HALLS SEEM TO EXIST.

The images of objects that stand between two mirrors that face one another are reflected from mirror to mirror and re-reflected until they appear to be multiplied an indefinite number of times—until, indeed, the limit of vision is reached; that is a well-known, familiar optical phenomenon. The illusion of the Palace of Mirages depends upon this. Each of the six sides of the actual hall of mirrors in which the spectators stand is continually reflected and re-reflected in the mirror opposite it, together with any objects that may be between the two mirrors, and out of this comes the illusion of innumerable identical halls.



Photo, Boyer.
BEHIND THE SCENES: WORKING THE LIGHTS AND THE OTHER DECORATIVE SCHEMES OF THE PALACE OF MIRAGE.

one of polemics or controversy: it is one of pure demonstration, all things being made subservient to the hypothesis regarding nature, with which the author begins and ends. It is only just to remark that the argument of Paley's watch in the "Evidences" might form the text of Dr. Pettigrew's book; for, in truth, if Paley's watch-argument demanded almost illimitable expansion of illustration, it could receive no fuller support than is offered in the Professor's volumes. Only, there are other views of nature which have certainly to be taken into account in any survey of the philosophy that seeks to explain the existing order of things. Paley's watch, as Huxley observed, in place of starting as a perfect piece of mechanism, might represent the last stage of a whole series of more or less successful attempts to construct timekeepers, which in their earlier manifestations were very imperfect things.

But this view, again, brings us back to Evolution, and the Reign-of-Law aspect even there provides for or expects a Law-giver. What Dr. Pettigrew did was to bring together an immense mass of items, both from his original researches and from other sources, such as are easily explicable on the theory of design. True, he does not even mention difficulties which we all know exist, for his book is an exposition of a principle, not a controversial treatise. Many earnest minds find the difficulties of the design-argument formidable indeed. But perhaps the highest attitude of all towards the great problem of the universe is that of bowing our heads reverently, while waiting for more light, before a mystery we can neither analyse nor comprehend.

ANDREW WILSON.

A TEMPLE, A FOREST, AND A PALACE IN ONE ROOM.

CREATED BY REFLECTION IN THE PALACE OF MIRAGES.



1. THE HALL OF THE PALACE OF MIRAGES AS A HINDOO TEMPLE.

2. THE SAME HALL CHANGED IN A MOMENT INTO A FOREST.

3. THE THIRD TRANSFORMATION: THE HALL AS AN ARABIAN PALACE.

As we note on the opposite page, the illusion of the Palace of Mirages depends upon a familiar optical phenomenon: the images of objects that stand between two mirrors are reflected from mirror to mirror and re-reflected until they appear to be multiplied an indefinite number of times. Constant changes in the scheme of lighting result in the most beautiful effects. Further, with the aid of rotating mirrors in the angles of which are scenic devices, the whole aspect of the Hall can be changed thrice: it can be Hindoo Temple, Arabian Palace, or Forest. Some 2500 electric lamps are used. The Palace of Mirages was one of the chief sights of the Paris Exhibition of 1900; so great a sight, indeed, that it has now been set up in the Musée Grévin.

PAINTED AT SEVENTY, THE AGE OF SATISFACTION:
PROBABLY THE COSTLIEST SET OF JAPANESE PRINTS IN THE WORLD:



1. A PEASANT RETURNING HOME WITH A LOAD OF TOKUSA—A RUSH USED IN ANCIENT TIMES FOR MAKING PAPER.
2. A NOBLE POET, HOLDING HIS COURT FAN ON HIS SHOULDER, ATTENDED BY HIS SWORD-BEARER AND RETAINER.

3. HAKURAKU SEEKING THE ADVICE OF KIANG TSEE YA, THE SAGE, BEFORE SETTING OUT IN SEARCH OF A PERFECT HORSE FOR THE EMPEROR OF CHINA.

4. A NOBLE RIDER, ON A WHITE STEED, URGING HIS HORSE INTO A FASTER GAIT, HIS COURIER RIDING BEFORE HIM.
5. A WOMAN AND CHILD BEATING CLOTH BENEATH A TALL PINE BESIDE A SHEET OF WATER.

The famous Happer Collection of Japanese colour-prints which is to be sold at Messrs. Sotheby, Wilkinson, and Hodge's on the 26th, 27th, 28th, and 29th of this month, includes a remarkable set of the ten Hokusai prints, Shika Shu-Shin-Kyo, "The Imagery of the Poets," that set to which De Goncourt devoted a whole chapter. Any one of the plates is rare, and some, of course, are rarer than others; but it is a question whether the full set has ever been held before by any one European collector. Each print is signed "Hokusai Aratami" (changing to "I-Iou"). In his confession, Hokusai says: "Ever since the age of six I had a mania for drawing the forms of objects. Towards the age of fifty I published a very large number of drawings; but I am

TEN PRINTS WHOSE VALUE IS GREAT AND UNKNOWN.
"THE IMAGERY OF THE POETS," BY THE MASTER HOKUSAI.



6. SU-SHE, THE FAMOUS CHINESE OFFICIAL AND CALLIGRAPHIST, ON THE ISLAND HAINAN, TO WHICH HE WAS BANISHED.
7. ABE NO NAKAMARO, SEEKER OF THE SECRETS OF THE CHINESE CALENDAR, ON THE BALCONY OF A PALACE IN CHINA.

8. HARUMACHI NO TSURAKI, THE POET, CROSSING A BRIDGE OVER A FAST-FLOWING CURRENT.
9. A CHINESE PRINCE WAITING AT A BARRIER CLOSED UNTIL COCK-CROW, WHILE A RETAINER, IN A TREE, IMITATES THE CROWING OF A COCK.

10. RIHAKU, THE MOST CELEBRATED OF THE CHINESE POETS, GAZING IN ADMIRATION AT THE CASCADE OF LUH, HIS ATTENDANTS SEEKING TO PREVENT THEIR MASTER FALLING INTO THE CHASM.

dissatisfied with everything I produced before the age of seventy. It was at the age of seventy-five that I had nearly mastered the real nature and form of birds, fishes, and plants. Consequently, at the age of eighty I shall have made a great deal of progress. At ninety I shall have attained a decidedly higher level, which I cannot define; and at the age of one hundred-and-ten every dot and every line from my brush will be alive." Hokusai died on April 13, 1849, at the age of eighty-nine. "The Imagery of the Poets" set was produced when he was seventy.—[REPRODUCED BY COURTESY OF MESSRS. SOTHEBY, WILKINSON, AND HODGE, FROM THE ILLUSTRATED CATALOGUE OF THE SALE.]

ART MUSIC & DRAMA



Photo, Verniers.
MR. LOUIS DERU.



Scene from Sheridan's "School for Scandal", first produced at Drury Lane, May 8, 1777.



Photo, Picturer.
MR. SLEZAK.

ART NOTES.

FOR some years that poor relation of the Academy, the New Gallery, has been drooping for the want of public favour. The more closely it imitated its opulent and elder sister in Piccadilly the less attention did it command, and a fresh plan of existence became imperative. The regular exhibitors, by becoming "artist subscribers," and guaranteeing their subscriptions till 1913, have ensured the continuation of the Summer Exhibitions, and the first of the series in the new order marks, if anything, an improvement in the quality of the work shown. The "outsider,"

to whom we constantly turn, always to be disappointed, for great and exciting work, is, of course, no longer admitted to the New Gallery. He must join the corporation and send Mr. Leonard Lindsay his cheque, or if he has no cheque-book, he is in the unfortunate case of the paper-boy who has no shilling for his badge and may not sell his wares in Regent Street.



Photo, Dover Street Studios.
MR. WALTER HYDE.

The Burne-Jones tradition clings to the New Gallery, and the way in which the present exhibition is to be chiefly distinguished from the one pending at Burlington House is the prevalence of decorative painting. Mr. Anning Bell has set his mermaid on a dolphin's back and seen "flying between the cold moon and the earth, Cupid, all arm'd": he is, perhaps, the most successful of the greatly daring Shakespearean commentators in colour. Mr. Spencer Watson sends portraits and a "Psyche," and Mrs. Adrian Stokes three of her charmingly decorative studies of the Hungarian children and costume that are her particular discovery. Mrs. Evelyn de Morgan, not following her husband into the smoke of Alice-for-Short's Soho, still paints such allegories as call out to be transferred to Mr. de Morgan tiles. But they, alas! are no longer in the making, and the potter's wheel and kiln are forgotten for the ink-pot. Joan of Arc, who in literature provokes the closest and rudest scrutiny, is for the painter the model of the heroic and child-like virtues. New Gallery, like most of his brethren who have painted her, has forestalled the Pope's beatification. Mr. C. H. Shannon's picture of mermaid and fisherman is one of the most successful of his compositions, but, like Mr. Cayley Robinson's "Farewell," it is so familiar that we would have said that it came very near trespassing against the rule that no picture previously exhibited may be shown



Photo, Nadar.
MR. WARNERY.



Photo, Dover Street Studios.
MR. DANTE ZUCCHI.

THE COVENT GARDEN OPERA SEASON: SOME OF THE TENORS.

While the photographers have been doing their best to mask The Pines in foliage and to make a wilderness of Mr. Arthur Putney, Lemon has been painting the other poet's Hill is still, pure count, Mr. Lemon, report of



Photo, Kandak.
MR. GIUSEPPE ANSELMI.



Photo, Dover Street Studios.
MR. MAURICE D'OISILLY.



Photo, Dover Street Studios.
MR. JOHN MCCORMACK.



Photo, Varischi and Artico.
MR. GRASSI.

the motor-whitens takes you heart of the inspired greatest poetry of century Thomson's Storm," Hughes' "The Moun-Provence," canvases of unequalled charm by Mr. Adrian Stokes, Mr. Peppercorn's "The Road by the River," Mr. Olsson's study of Plymouth Sound by night, and Mr. Friedenson's "Winter Sunshine" make a remarkable group of outdoor pictures; and "The Motor-Bonnet," by Mr. Lavery, "Butterflies," by Mr. George Henry, and portraits by Mr. J. J. Shannon and others, give a foretaste of the better fare, but not the best, that will be provided at Burlington House within a few days.

The Society for the Culture of the Fine Arts in Rome holds its seventy-ninth exhibition in galleries that offer every advantage of display and lighting to the artist, and every rest for the eye and feet of visitors. One or two Londoners are wise enough to send works to its walls.

dust that Mr. Meredith, into the Surrey that some of the nature the last Mr. Leslie "The and Mr. Stanton's tain Road, several

her lover's betrayal of his principles, does not have the effect calculated by its author. Mr. Norman McKinnel, however, gives splendidly a vigorous study of the newspaper-proprietor; Mr. Allan Aynesworth suggests the refinement and idealism of his enemy, the politician; Mr. Dennis Eadie gives a neat sketch of the heroine's drunken husband; and Miss Lena Ashwell, in the part of the statesman's Egeria, has just one chance in the later scenes of which she takes triumphant advantage.



Photo, Varischi and Artico.
MR. LELIVA.



Photo, Bieleto.
MR. CHARLES FONTAINE.



Photo, Mishkin.
MR. CHARLES DALMORÉS

[Other Playhouse Notes elsewhere in the Number.]

THE PLAYHOUSES.

"THE EARTH," AT THE KINGSWAY.

THE sins of the "Yellow" Press, its money-grubbing, sensation-mongering, advertisement-seeking policy, its readiness to pander to the worst tastes of its public and to encourage the prejudices and vulgarities of the more ignorant classes—such provide the theme of Mr. James Fagan's play, called after its newspaper-proprietor's chief journal, "The Earth." The playwright has got hold of a very important subject here, and he handles it with sobriety, honesty, and courage. In dialogue that is crisp and incisive, with strokes of portraiture that are sure and telling, he presents, up to a certain point, a very true picture of that sort of journalism—cheap, highly coloured, and

not over-conscientious or scrupulous, which we owe to imitation of American models. The relations of his newspaper-magnate to subordinates, his high-handed conduct towards those who from good motives venture to remonstrate with him or impeach his judgment, his cynicism as to the requirements of his readers and the means taken to satisfy them—these things are clearly and convincingly set out; and, so far, we can follow Mr. Fagan. But when he makes his journalistic superman use private knowledge which he has of a domestic intrigue of a statesman who is his friend socially, though his enemy politically, to blackmail that statesman into withdrawing a measure of social reform, then we feel that the playwright has got out of touch with life, and has dropped into melodrama. Daily papers are not anxious, as a rule, to touch a scandal of this sort, and men of the world, even though they own journals, have a sense of honour which forbids their threatening to expose a man's secret vices to achieve political purposes. Therefore the story, well as it is told, of how Sir Felix Janion is foiled in his wicked scheme by the refusal of the statesman's mistress to allow her credit to be preserved at the price of

Haviland's Series of Shakespearean Characters

(AS REPRESENTED BY OUR LEADING PLAYERS).



LADY MACBETH

(MISS VIOLET VANBRUGH).

FROM THE PAINTING BY FRANK HAVILAND.

A SEASON OF FIVE NEW OPERAS: SINGERS AT COVENT GARDEN.



- | | | | |
|--------------------------------------|---------------------------------|---|--|
| 1. MME. LUISA TETRAZZINI (Soprano) | 4. MME. EMMY DESTINN (Soprano). | 7. MME. MINNIE SALTZMANN-STEVENSON (Soprano). | 10. MME. KIRKBY LUNN (Contralto). |
| 2. MME. TINA DESANA (Soprano). | 5. MME. EDITH DE LYS (Soprano). | 8. MME. ALICE O'BRIEN (Soprano). | 11. MME. MINNIE EDVINA (Soprano). |
| 3. MME. MARIA KOUSNIETZOW (Soprano). | 6. MME. MARIE BÉRAL (Soprano). | 9. MME. A. L. BÉRAT (Contralto). | 12. MME. GABRIELLE GILIBERT-LEJEUNE (Soprano). |

The Covent Garden Opera Season, which is due to open on Monday next (the 26th), and to finish at the end of July, is notable in that no fewer than five new operas will be presented—Charpentier's "Louise," Claude Debussy's "Pelléas et Mélisande," Saint-Saëns' "Samson et Dalila," Laparra's "Habanera," and the Baron Frédéric d'Erlanger's "Tess," which is founded on Thomas Hardy's "Tess of the D'Urbervilles."

LITERATURE.

IVANHOE:—

THE TOURNAMENT AT ASHBY-DE-LA-ZOUCH.

SPRING NOVELS.

"The Half Moon." Mr. Ford Madox Hueffer takes his own

way. It is not always an easy one to follow. Not everybody, for instance, knows enough about Henry Hudson and the history of the Cinque Ports to do with as little instruction as Mr. Hueffer gives upon these subjects in "The Half Moon" (Eveleigh Nash), when they loom, vaguely majestic, through the mists of his romance. Luckily, any bewilderment on the part of the reader is more than compensated for by the joy to be derived from the witchcraft of Anne Jeal, which is very fine witchcraft indeed, as befits the black art in the reign of the first James. Anne Jeal loved Edward Colman, the first European to die between the shores of the Hudson River, and it was she who caused his death, though he was in the New World, and she rejected by him in England. She made a waxen image of him and wove her spells over it, and henceforward he agonised at the will of her jealous passion. The description of this practice of black magic is a very remarkable piece of work. It has been, it is plain, a labour of love to the author, so much so that he has allowed it to claim the lion's share of his attention. Certainly

though we must not be thought to cavil at such excellent fare—the witch and her misdeeds occupy much more space than the voyage of the *Half-Moon* itself. Why did the New World attract? For one thing, by reason of the desire for freedom from witchcraft and other superstitions, says Mr. Hueffer. do not gather that I knew he was be-
hed. He fled before the foolish oppressions and intolerance that drove forth just the men the country could least afford to lose.

"The City of Beautiful Nonsense." Where is the city of beautiful nonsense? It is the capital town of the kingdom of the heart, and Mr. E. Temple Thurston has its geography at his fingers' ends. In a pretty dedication to Miss Rosina Filippi, he hopes that the gift of laughter has crept its way into the pages of his book. Not laughter, we think, but the tender smile that goes with tears. "The City of Beautiful Nonsense" (Chapman and Hall) brings a lump into one's throat. It is gently absurd, and played on the note of comedy; but its pathos is genuine, even the fantastic pathos of a penniless young writer who had the audacity to woo when marriage was (apparently) out of the question. It all came out of offering candles to St. Joseph—poor St. Joseph, from whom flow all the good things which money can buy, but who, in this case, seems to have turned a kindly eye upon a likely brace of suppliants and done a little quiet matchmaking. The poor of the earth, as Mr. Thurston remarks, are not a class; they are every class. The things we wish for are so remote from those we obtain that all of us are paupers. St. Joseph, reverently approached by a stockbroker, a lady in a fur coat, three servant-girls, a bank-manager, a charwoman, and the young journalist, knew this, of course, only too well. Perhaps that is why the happy people in this charming book are an old couple living in reduced circumstances (but, to be sure, in Venice) and the lovers who took

up the burden of poverty when they took up love. "The City of Beautiful Nonsense" is a delicate and dainty bit of

work, and will undoubtedly enhance Mr. Thurston's reputation as a novelist.

"Margery Pigeon." Nobody, so far as we know, has hitherto attempted the beatification of a barmaid. No character in fiction has earnestly desired the company of a barmaid, unless for the author's purposes, to furnish an awful warning, and his own predestined downfall. Jane Wardle, therefore, strikes a novel note in "Margery Pigeon" (Arnold), where a lady of title is found with the consuming wish to adopt a barmaid, and where Margery Pigeon, whom she did adopt, shows herself to be a girl in a thousand. Margery is first seen under difficult circumstances in a Holborn tavern, meeting them with courage and common-sense, and all the candour that characterises her fearless soul. How she left the bar and came to Lady Pomphrey, and all that ensued thereafter, is the story, and an excellent story it is, well seasoned with wit and incident, and a droll observation of human nature in barmaids—and other people.

"Dromina." "Dromina" (Arrowsmith) is, to be quite candid, a disappointment. Mr. John Ayscough scored heavily with "Marotz." His "Mr. Beke of the Blacks" was too immature to count one way or the other, and a good many people must have been looking out for his new novel with interest. "Dromina" is written so well; it opens so well; it has so much in it that is the fruit of a ripe artistic judgment that its failure in the bulk, as a readable novel, is nothing short of a literary misfortune. Plainly, it fails to convince—and how eager one is to be convinced by Mr. Ayscough! Yet the family of the Irish King at Dromina is drawn with no small power, and the death-scenes in Hispaniola at the close of the book are beautifully handled. Moreover, there is enough material in it for two novels. Perhaps the trouble has been that Mr. Ayscough spun his romance as he went along, and the richness of his own imagination ran away with him. Whatever the reason, the result is clear. "Dromina" fails where "Marotz" succeeded.

"The June Princess." If you do not want to laugh and nod and gurggle to yourself, in the foolish fashion whereby people enjoying an amusing book exasperate their *vis-à-vis* in railway trains, you must not read "The June Princess" (Chatto and Windus) when you are travelling. The ideal place to read it in would appear to be a garden-chair; but garden-chairs are not yet, and if you begin to read about the Princess you will be undone wherever you are. Miss Constance Smedley sustains her graceful comedy through four hundred pages, which is a feat in itself. The Princess is adorable, because she is a fairy Princess, seeing the world of everyday through a magic casement. To the unintelligent eye she was Pauline, the secretary of the International Society, the niece of an unbending aunt with a house on the river, and the friend and counsellor of many young men and maidens. Her story is shot with sunshine, and the sunshine is Pauline herself. It is a whimsical book, but there is a sparkling spirit in it too, the spirit of untrammelled young womanhood, and of a hopeful age.

ANDRÉ MASSÉNA,
MARSHAL,
DUKE OF RIVOLI, PRINCE OF ESSLING.



JEAN LANNES, MARSHAL,
DUKE OF MONTEBELLO.



MICHEL NEY, MARSHAL,
DUKE OF ELCHINGEN, PRINCE OF
MOSKOWA, EXECUTED ON DEC. 7,
1815.



JEAN BAPTISTE BERNADOTTE,
MARSHAL, KING OF SWEDEN.



LOUIS GABRIEL SUCHET, MARSHAL,
DUKE OF ALBUFERA, GOVERNOR OF
ARAGON AND VALENCIA.



NICOLAS CHARLES OUDINOT, MARSHAL,
DUKE OF REGGIO, "THE MARSHAL
OF THE THIRTY-FOUR WOUNDS."



JOACHIM MURAT, MARSHAL, KING OF NAPLES.



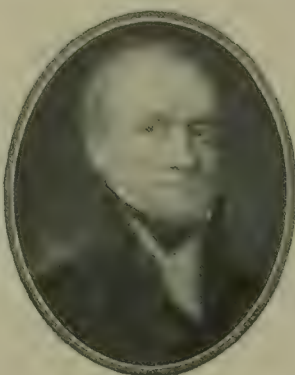
CHARLES PIERRE FRANÇOIS
AUGEREAU, MARSHAL, DUKE OF
CASTIGLIONE.



LOUIS NICOLAS DAVOUT, MARSHAL,
DUKE OF AUERSTÄDT, PRINCE OF
ECKMÜHL.



LOUIS ALEXANDRE BERTHIER,
MARSHAL,
PRINCE OF WAGRAM.



JEAN DE DIEU NICOLAS SOULT,
MARSHAL, DUKE OF DALMATIA.



FRANÇOIS JOSEPH LEFEBVRE,
MARSHAL,
DUKE OF DANTZIG.

LIEUTENANTS OF THE LITTLE CORPORAL: SOME OF NAPOLEON'S MARSHALS.

In view of the fact that a book entitled "Napoleon's Marshals," containing biographical accounts of them all, by R. P. Dunn-Pattison, has just been published by Messrs. Methuen, this selection of portraits of a number of the most famous of these celebrated generals should be of exceptional interest.

MAN PASSES; THE WORLD GOES ON.



1. LEARNING TO FLY ON LAND: A BLACKBOARD LESSON ON THE THEORY OF AVIATION.

2. RAISING THE WIND FOR AERONAUTICAL EXPERIMENTS: AN APPARATUS PRODUCING WIND FOR MODEL AEROPLANES.

3. SOLVITUR VOLANDO: A LESSON IN THE PRINCIPLES OF FLIGHT BY MEANS OF A MODEL.

4. SCIENTIFIC TOYS IN EDUCATION: A MODEL AEROPLANE FOR TEACHING AVIATION.

AERONAUTICS AS A SCHOOL SUBJECT: TEACHING THE THEORY OF FLIGHT AT THE UNITED SERVICE COLLEGE, WINDSOR.

So much interest is now taken in the science of aeronautics, and its future importance, especially in war, is so fully realised, that some of the public schools are forming special laboratories for instruction in this subject.* The first to do so was the United Service College at Windsor, where, as our illustrations show, pupils learn the theory of flight partly by means of diagrams on a blackboard, and partly by experiments with model aeroplanes and a special apparatus for producing artificial wind. This apparatus is worked by a motor, and the wind produced can be so regulated in pressure and direction as to test its exact effect upon the aeroplane.—[PHOTOGRAPHS BY TOPICAL.]



"THE POPPIED SLEEP, THE END OF ALL": THE REV. J. FLOYD ANDREWES READING PORTIONS OF THE BURIAL SERVICE AT MR. SWINBURNE'S GRAVE.

At the funeral of Mr. Swinburne in Bonchurch churchyard last week, it was objected by some of those present that the Rector of Bonchurch, the Rev. J. Floyd Andrewes, had disregarded the poet's express wishes by reading over his grave extracts from the Burial Service. It has since been made abundantly clear, however, that the Rector's action was in complete accordance with the wishes of Swinburne as conveyed by Mr. Watts-Dunton (his lifelong friend and sole executor) and the poet's family. The Rector was simply asked not to conduct a formal service, but it was perfectly understood that he was to deliver a graveside address, and Mr. Watts-Dunton has since expressed his full approval of the manner in which Mr. Andrewes interpreted the request.

PHOTOGRAPH BY THE WORLD'S GRAPHIC PRESS.

THE EMPEROR OF ALL THE RUSSIAS PADDLING HIS OWN CANOE: THE TSAR ON THE WATER.



1. THE TSAR MAKING HOLIDAY: NICHOLAS II., EMPEROR OF ALL THE RUSSIAS, PADDLING HIS CANOE AT PYTKOPAS.

2. THE FAMILY BOAT: THE TSAR TAKING THE TSARITSA AND TWO OF HIS DAUGHTERS FOR A ROW.

It is but seldom that the Tsar, his wife, and his family are photographed "intime." Exceptional interest attaches, therefore, to these illustrations of his Imperial Majesty as oarsman. The photographs were taken at Pytkopas by M. de Kahn, and are published by permission of the Tsar himself.—[PHOTOGRAPHS BY M. DE KAHN.]

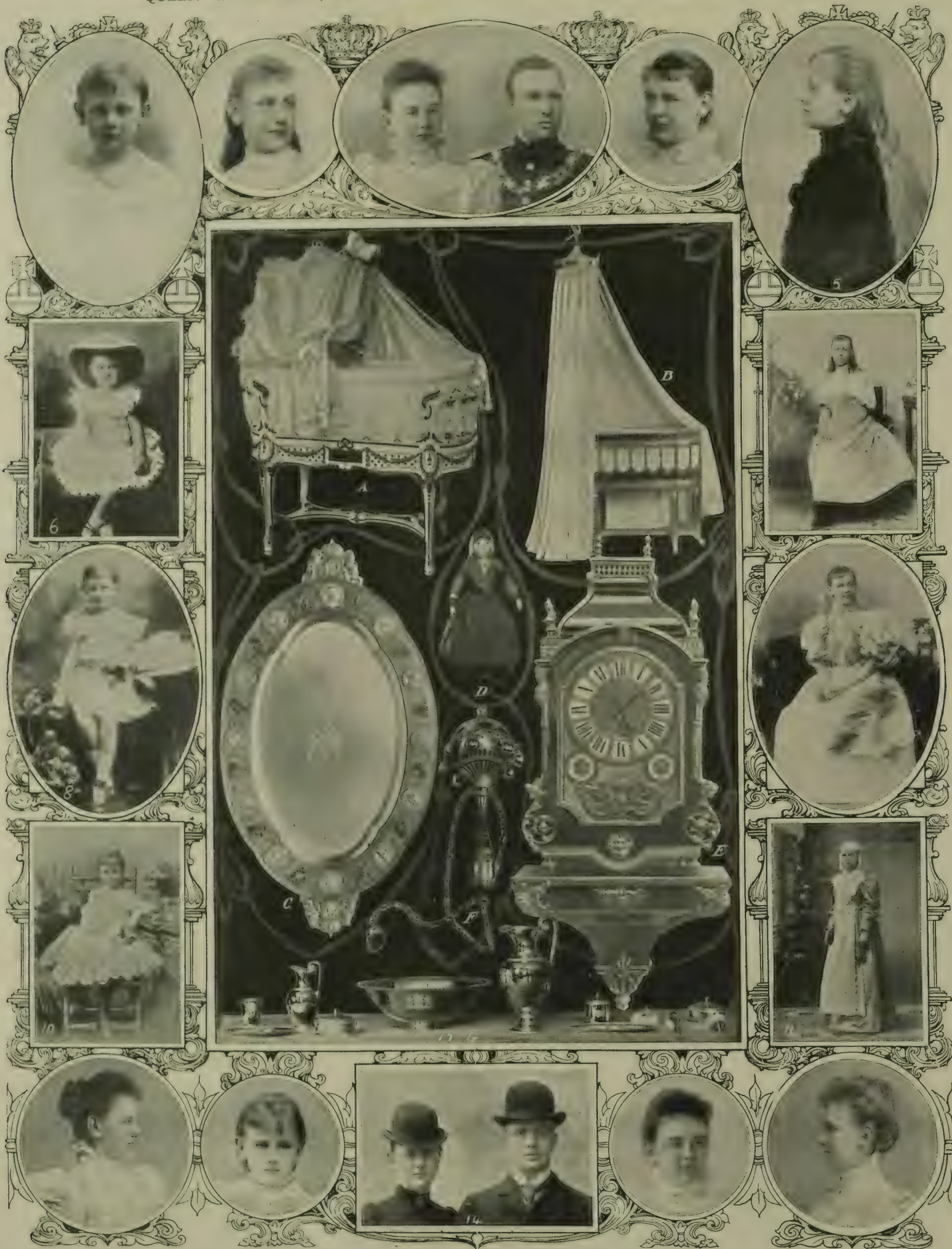
THE STREET AS AN ART GALLERY: POSTER AND PICTURE.



NOTHING has been more remarkable in the appearance of our cities and those of the Continent during recent years than the change in the character of posters. The poster has now taken its place definitely as an artistic form, and painters who would once have considered such work beneath their dignity now vie with one another in producing new and arresting effects. The poster has thus become a thing of beauty, and the advertisement hoardings which were formerly a decided eyesore now frequently constitute a kind of art gallery for the benefit of the man in the street. The nature of the poster lends itself especially to a breadth of manner and a boldness of colouring impossible in an ordinary picture, and has thus developed an artistic style of its own which has affinities with scene-painting. We illustrate a particularly beautiful and effective example of the art, in the shape of a poster issued by the Eighth International Art Exhibition of the City of Venice, 1909, as one of several means adopted for advertising the enterprise. The Exhibition opened on the 22nd of this month, and will continue until the 31st of October. We may mention that return tickets to Venice at reduced prices are issued, which carry with them free admission to the Exhibition during the whole period for which they are available. The poster should be especially interesting to those who are only familiar with British specimens, showing, as it does, that we are far from being the only people who have brought this novel art to a high degree of beauty. In this poster, which is the work of Augusto Sezanne, Venice is represented as the port of all the arts (Artium Portus), calling in ships under all flags to partake in a peaceful and glorious meeting. The symbolic meaning of this fine picture admirably indicates the spirit and general aims of the Exhibition. The lovely Queen of the Adriatic, who once "held the gorgeous East in fee," now holds in thrall the nations of the West with the spell of her imperishable beauty.

THE ONLY REIGNING QUEEN IN EUROPE: THE QUEEN OF HOLLAND.

QUEEN WILHELMINA, AND SOME OF THE MANY GIFTS FOR HER CHILD.



1. QUEEN WILHELMINA AT THE AGE OF FOUR, IN 1884.
2. QUEEN WILHELMINA AT THE AGE OF FOURTEEN, FOUR YEARS AFTER HER SUCCESSION.
3. QUEEN WILHELMINA AND THE PRINCE CONSORT AT THE TIME OF THEIR ENGAGEMENT.
4. QUEEN WILHELMINA JUST BEFORE HER INAUGURATION, IN 1898.

5. QUEEN WILHELMINA AS A GIRL.
6. QUEEN WILHELMINA AT THE AGE OF FIVE.
7. QUEEN WILHELMINA AT THE AGE OF SIXTEEN.
8. QUEEN WILHELMINA AT THE AGE OF EIGHT.
9. QUEEN WILHELMINA IMMEDIATELY BEFORE HER INAUGURATION.
10. QUEEN WILHELMINA AT THE AGE OF NINE.

11. QUEEN WILHELMINA IN FRISIAN DRESS.
12. QUEEN WILHELMINA AT THE AGE OF TWENTY.
13. QUEEN WILHELMINA AT THE AGE OF NINE.
14. QUEEN WILHELMINA AND HER CONSORT.
15. QUEEN WILHELMINA AFTER HER INAUGURATION.
16. QUEEN WILHELMINA AT THE TIME OF HER ENGAGEMENT.

A. THE CRADLE PRESENTED BY THE PEOPLE OF THE NETHERLANDS.

C. THE SILVER TRAY DESIGNED TO HOLD THE CONGRATULATORY ADDRESS OF DRENTHÉ.

E. THE CLOCK PRESENTED BY THE WOMEN OF LIMBURG.

F. THE GEM-STUDDED GOLD RATTLE GIVEN BY THE WOMEN OF GRONINGEN.

B. A CRADLE PRESENTED BY THE WOMEN OF AMSTERDAM.

D. A DOLL IN NATIVE DRESS, A GIFT TO THE QUEEN.

G. THE SILVER TOILET-SET PRESENTED BY THE WOMEN OF UTRECHT.

The Queen of Holland was born at the Hague on the August 31, 1880, the daughter of King William III., on whose death, in November 1890, she succeeded to the throne. Until August 31, 1898, she was under the regency of her mother. She married Henry, Duke of Mecklenburg-Schwerin, in 1901.—[PHOTOGRAPHS BY UNDERWOOD, SCHOUTEN, ETC.]

It is really remarkable

that no one seems to have been struck by the fact that, in spite of the regular daily cleansing with tooth-soaps and pastes, the teeth, and particularly the back teeth, frequently become decayed and hollow. Is not that a convincing proof that tooth soaps and tooth-pastes are entirely inadequate for the purpose? Our teeth are not so obliging as to decay only in places where we can conveniently reach them with the tooth-brush. On the contrary, it is just in those localities which are difficult of access, such as the backs of the molar teeth, the interstices between the teeth, hollows and cracks, that the decay and destruction of the teeth appear most frequently, and are most likely to occur. In consequence, if anyone wishes to preserve his teeth intact—that is to say, to keep them healthy, this can be effected in one way only—by daily cleansing and rinsing the mouth and teeth with the antiseptic dentifrice Odol. During the process of rinsing, this preparation penetrates everywhere, reaching alike the hollows in the teeth, the interstices between them, and the backs of the molars. Odol destroys the microbes and arrests all bacterial and fermentation processes which attack the teeth. It follows that everyone who uses Odol regularly every day takes the greatest care of his teeth and mouth that scientific discovery has up to the present time made possible.



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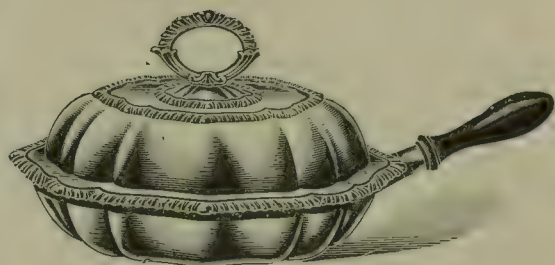
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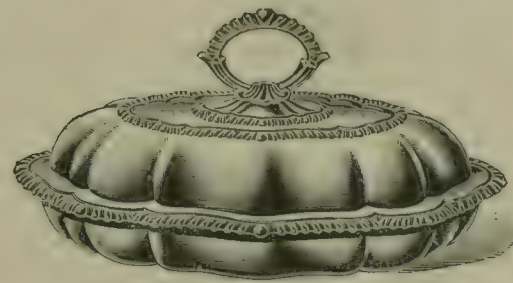
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BOOK-MAKERS AND PICTURE-MAKERS.

A BOOK on the National Gallery, with coloured pictures and plain, swinging prose; a book on Raphael, with plain pictures and very coloured prose; a book on the House and its Furniture, full of advice and photographs; and, fourthly, a book without pictures, on picture-making, are among the latest "art" publications. Most interesting of these is the book that relies least on the block-maker; it behoves the author who does not bolster up his letterpress with illustrations to be explicit, and to introduce into his style those graces that in illustrated books are so freely borrowed from the great masters. There will come a day when Botticelli in half-tone will no longer be forced to face pages of easy-going, awkward, English; when the reader will remember to read, and buy a volume for the letterpress rather than for the pictures. Pictured books are well enough, but written books are better.

Professor Holmes has written one of the few art-books, out of all the multitude issued in recent years, that, stripped of reproductions, is not derailed. In his introduction to "Notes on the Science of Picture-Making" (Chatto and Windus), he is, perhaps, too indulgent to the caution that Ruskin, his predecessor in the Slade Professorship, knew so well how to sweep aside; and while he is in the act of building up his System, the imps of his own conscience are throwing it down. Professor Holmes knows that the keys of the diverse and unnumbered chambers of the Palace of Art are not hanging at his girdle, nor neatly arranged, in hotel-fashion, in the bureau of his scholarship. Many of those chambers are as yet unopened, and they must await the predestined genius who can forge the keys that will turn in hidden wards. The theorist's rules and regulations will, while they stand alone, avail nothing; and when the master takes them to himself he batters them into a splendid travesty of what they were. Personal emphasis and individual character are the greatest treasures that a painter can bring to picture-making, says Professor Holmes, even while he would guide the painter in matters of character and emphasis. Although we could quote good things against formalism from most of Professor Holmes's pages, we seem to be promised by him the advent of an æsthetic philosopher who will "erect the complete, all-embracing theory which will enable artists to be peaceable, art



VISITING BELGIUM AND GERMANY: LUCKY "B.P." BOY SCOUTS.

These Boy Scouts left England a few days ago for Belgium and Germany, where they are being entertained. Their visit will end in Berlin. From left to right, those shown in the photograph are: S. Leyden, A. Pollard, L. Sedgley, F. James, A. Dixon (standing); G. Bradnack, V. Davies, and F. D. Watson (kneeling).



FOOD, MONEY, AND INCENSE FOR THE DEAD: CHINESE PLACING FOOD AND PAPER "MONEY" ON THE GRAVES OF DEAD COUNTRYMEN IN THE EAST LONDON CEMETERY, AND BURNING JOSS-STICKS OVER THEM.

(SEE LARGE ILLUSTRATION ELSEWHERE IN THIS ISSUE.)

patrons to be confident, and art-critics to be unanimous."

What purpose, it may be asked, does such a book serve if it is admitted that not all the king's horses nor all the king's men can put a picture together from the written recipe? The purpose it can serve is to tell you, first of all, that you must not paint according to recipe, and in cold blood; and, moreover, it can enormously increase your enjoyment of the art. It may not help a student to be told that perpendicular and horizontal lines represent peace and diagonal lines disturbance, for, as our author doubtless admits, the student's own emotion, if it be strong enough, will break this by-law and yet sufficiently express itself. He might be able, one must suppose, to express perfect stillness by painting "the innocent moon, that nothing does but shine, Yet moves the labouring surges of the world," in a windless night-sky. But Professor Holmes's statement in regard to the philosophy of lines helps us to define our pleasure in, say, Koriunai and Kiyonaga, and, incidentally, assists us at our prayers, for it seems that if we seek out the cathedrals where there are many tall columns, we shall be inclined to be at peace with our fellow-

men. Professor Holmes dedicates his book to "C. S. R., L. B., R. E. F., and A. J. B.," initials which, excepting the last, with its smack of the House of Commons, indicate the group of critics, lordly in youth, to which he belongs. It is characteristic of that group that very little acknowledgment is made to Ruskin, in whose works is contained the whole of modern criticism.

In the biographical note that is prefixed to "Raphael" (George Newnes), Mr. Edgumbe Staley says that this master's claim "to the chiefest chair in the hierarchy of painters" is uncontested. In the same strain of hero-worship Mr. Staley describes the young painter after his arrival in Florence—"Those great dreamy eyes of his and those calm features learnt new expressions, as strange impressions of the world around him rushed pell-mell through his brain. His dark, wavy hair took crisper curl, and his nervous hands laid firmer hold of pencil and of brush." There is little to be learnt from such biographical frillings, of which there are yards in the book; but Mr. Staley's admiration is not always so expressed, and there is good matter in the essay. The pictures are not very happily reproduced. Much better are the larger illustrations in "The National Gallery, Vol. I., edited by T. Leman Hare; written by

(Continued overleaf.)

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"*Illustrated London News*," April 21, 1900.

171, NEW BOND ST., LONDON, W.

P. G. Konody, M. W. Brockwell, and F. W. Lippmann" (T. C. and E. C. Jack). It is with some mistrust that we take up a book of coloured reproductions from the Old Masters; and the feeling has not entirely disappeared when we put down the volume in question. In some cases the process employed has attained a considerable success, notably in Piero di Cosimo's "Death of Procris"; but, by some mishap, the top of the picture, and of Cephalus's head, are missing in the print. On the other hand, Botticelli is much mauled, in one case, in the process of reproduction, but Guardi, again, is fairly dealt with.

The usefulness of such a book as Mr. Shaw Sparrow's "Hints on House Furnishing" (Eveleigh Nash) depends largely on the catholicity and—may we say it?—the commonplace of the taste it displays. Mr. Shaw Sparrow is a much more convenient adviser than ever William Morris was; if he has very pointed principles he has blunted them for the occasion, and the result is a work that may be consulted alike by the owner of an Adam chimney-piece in Bloomsbury or by a resident in Bedford Park, where, observed Mr. Chesterton, the houses are of such queer shapes that one waits at the street corner to see on what plan the inhabitants themselves are constructed. "Nor," continues Mr. Chesterton, "is one disappointed when the inhabitant emerges."

His Royal Highness the Prince of Wales has presented a handsome scarf-pin to Mr. Henry Holmes, Superintendent of the Line on the London and South-Western Railway, as a mark of appreciation of the very successful efforts made for the comfort and convenience of his Royal Highness on the various occasions when he has travelled over their system.

"GENTLEMEN ERRANT."

THE Journeys and Adventures of Four Noblemen in Europe during the Fifteenth and Sixteenth Centuries" become, in the skilled hands of Mrs. Henry Cust, matter for one of the most entertaining books imaginable. Her "Gentlemen Errant" (Murray) are, first, the Bohemian Lev of Rozmital, who conducted an embassy all round Western Europe; secondly, a German soldier, Wilwolt of Schaumburg; thirdly, the Palsgrave Frederick, destined to be Elector Palatine; and fourthly, Hans von Schweinichen, a Silesian nobleman. The last of these was an autobiographer, whom for humour and vividness Mrs. Cust aptly likens to our Pepys. He spent his youth in the service of Duke Heinrich

payment of his just debts. For the Bohemian statesman we have to trust two chronicles by members of his staff, serious works which entertain us by their descriptions of England, France, Spain, and Italy. The Life of Wilwolt of Schaumburg was written by another German soldier, Eyb, and gives a graphic

account of the career of a Landsknecht in the Imperial army. The Palsgrave Frederick—the only one of the four who is an important historical figure—found a biographer in his Dutch secretary, Hubertus Thomas. Taking the book as a whole, we have thus from contemporary sources accounts of one Slav and three German noblemen, whose lives covered our Tudor period; and as illustrations of

the Renaissance and Reformation, and of Shakespeare's Europe, the narratives are of vivid interest. Three of its heroes visited England, and criticised our manners with pleasing frankness, while they admired our wealth and our women, and groaned over the miseries of a Channel crossing. Mrs. Cust proves, by the soundness and amazing extent of her historical research, that she has fully earned the right to introduce to English readers some chapters of history which will be new to most. Should we begin to quote, we could easily prove what store of entertainment lies in her pages; but then we could not stop quotations, once embarked on the task. Suffice it to say that here is a book to rival Reade's "Cloister and the Hearth," yet, for all its romantic fascination, it is at the same time sober history. And while there is no ground for offence herein, yet the editor allows no anachronistic false notions of prudery to distort the frank presentment of social life—very quaint in certain aspects—which her scribes offer in all honesty.

THE THORNEYCROFT-ENGINED FISHING-BOAT "PANSY" LEAVING BANFF HARBOUR FOR HER MAIDEN TRIP.



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of Liegnitz, whom she not unjustly calls the Falstaff of Silesia, a jovial Prince with an eternal thirst, whose life was mainly devoted to avoiding the

notions of prudery to distort the frank presentment of social life—very quaint in certain aspects—which her scribes offer in all honesty.



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LADIES' PAGE.

SELDOM have there been announced three marriages of such social importance within so short a time as those of the respective heirs of the Duke of Wellington, the Earl of Rosebery, and the Earl of Warwick. Without any sort of prejudice against either American heiresses or girls on the stage, one may be permitted to be pleased a little when the future holder of a great title marries in both his own nation and his own rank: it is so hard on the daughters of noble houses, whose career is practically circumscribed to marriage, to have the Peerage invaded by the other element so frequently! Lord Dalmeny, inheriting his mother's immense fortune, was at liberty to choose his bride freely, and his choice is unexceptionable. The future Countess of Rosebery is one of the large clan of Grosvenor, and, by reason of marriages in the family, she "calls cousin" with half the Peerage. Her grandmother, for instance, was a daughter of a Duke of Sutherland, another Peer whose family ramifications are wide and extensive. As was to be expected, Lord Dalmeny and Miss Dorothy Grosvenor were both overwhelmed with magnificent presents. Lord Rosebery's splendid gift of jewels, comprising two tiaras, a pearl collar, a diamond festoon necklace, three diamond bracelets, and several brilliant brooches and pairs of earrings, presumably included some of the gems that were his late wife's, for Lady Rosebery had splendid diamonds. I well remember how I used to admire them, especially her long flower spray in diamonds and her ostrich-feather fan-sticks covered in brilliants—a tall monogram and her coronet. Lord Dalmeny's brother is almost as well off as the heir to the Rosebery peerage himself, for his mother's aunt, Miss Cohen, left him a great fortune.

After much deliberation, the Pope has made a saint of the poor girl who died, deserted by all and despised by the world and the Church, in the cruel flames at Rouen. A great excursion was organised from France to Rome to attend the ceremonies, and in preparation for it certain priestly "conferences" were held—curiously enough, for men only—at St. Roch, and elsewhere, on the life of the new saint. The subject of one of these lectures was to be, "The blessed Joan, was she burned by the Church?" As the audience will probably never have read the heart-breaking report—which still exists—of the so-called trial of Joan, they will not be able to reply, and will doubtless see no incongruity in her canonisation by the Church. Certainly her successes were remarkable enough almost to excuse the suspicion of her "witchcraft." Sir Edward Creasy, the author of a well-known work on "Decisive Battles of the World," once told me that to this day it is inexplicable how she took Orleans—the military feat seems impossible, even though actually performed. Yet Joan's own explanation is splendid in its simplicity: "I called to the men to come on—and then—I went on myself." It is always well to have the heroism and the insight of great women commemorated in any manner—"to encourage the others."



A FASHIONABLE COAT AND SKIRT.

A chic tailor-made gown in grey tweed trimmed with braid and large buttons of the same colour. Vest and sleeves of grey Ottoman silk trimmed with smaller buttons. Beehive hat of grey silk with pink rosette and wings.

Once again I am struck on returning to the English fashions after several weeks of living amidst the French fashions, by the immense difference between the two. The communication between Paris and London seems so close and frequent—the adoption of French models is so frankly avowed by our modistes—how on earth is it that the difference remains so great? For it is so! The distinction can often hardly be defined in words, but there it is visible enough, and when one studies it out, the points become to some extent apparent. In Paris, the tunic effect is much more employed at present than it is in London. Whether for day or evening gowns, it is most usual to find a distinct over and under-dress arranged. The latest form of tunic is an upper Princess dress almost as long in front as the gown is to be, and then drawn up in graceful folds round the figure, falling into a little drapery at the back of the waist, where the ends are, however, quite short. This makes a pleasant and desirable change from the skin-tight backs to the skirts that are surely rather vulgar. Another tunic design is closed over the left side of the figure, from under the bust to the hip, and then parts, each half drawn round tightly to the back above the under-skirt. This was seen in an evening gown; the under-dress was a sheath of pale green satin embroidered with silver, and the tunic was of green soft silk; the closing of it over the lower part of the corsage was effected by large silver ornaments, from which tassels fell half-way down the under-skirt.

These tunic effects are produced in the French tailor-made gowns mainly by the aid of long and tight coats. Some of the newest of the fine cloth and tweed gowns, however, have the coat only simulated by the stitching or trimming. The gown is really a Princess dress all in one, and fits very tight to the figure, but elaborate braiding or passementerie and buttons—always buttons—are so placed as to give the appearance of a distinct long coat over a skirt. A correct effect is most easily given when the tunic is made the basis of the design. The upper dress is often draped high to the waist-line (above the natural position somewhat), fixed there in a few graceful folds, as the draperies sweep away, under a handsome ornament. Fringe is much liked to trim round such over-skirt edges; its swaying effect is pleasing, and its pliability obviates any stiffness. Shantung builds a tunic and underskirt to perfection, and also a tailor-like coat and skirt.

Spring sunshine brings with it the clear necessity to polish and brighten up the home. So many appliances now aid in the task that spring-cleaning is no longer a term of dread, and foremost amongst the precious accessories of the work is the invaluable "Scrub's Cloudy Ammonia." A shilling bottle, to be had from any grocer or chemist, goes a long way, as a small quantity put in the water suffices to remove all grease and stain. Paint becomes clean without injurious rubbing, silver and china gleam with brightness, and in every department cleaning is made easier and safer to the articles by aid of a spoonful or two of "Scrub's." FILOMENA.

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THE CHRONICLE OF THE CAR.

THE Daimler Motor Company have, I fancy, afforded all their critics more proof than enow with regard to the Knight Valveless engine, which they so unhesitatingly adopted over a year ago. For my own part, sceptical as I felt towards the engine from a paper



Photo, W. Owen.

BUILT BY A BOROUGH COUNCIL: TOTTENHAM'S NEW MOTOR FIRE-ENGINE.

The Tottenham Borough Council built this motor fire-engine at their works at High Cross. It is of quite a new design, and is the first land engine to be fitted with a monitor jet, after the manner of the fire-floats. The pumps are worked by the 100-h.p. motor by means of a special gear-box, and can deliver a thousand gallons a minute. For small fires it carries two fifty-gallon chemical tanks, and it is fitted with a Red Cross outfit.

point of view, I could not—and there were many others with me—I could not, I say, persuade myself into the belief that such astute people as Messrs. Manville, Martin, and Instone had hazarded their company's future upon the adoption of this engine without monumental proof of its qualities and efficiency. The belief that was in them at a most critical juncture of the company's affairs has been justified to the uttermost by the results set out in the Royal Automobile Club certificates given in connection with the trials concluded successfully some few days ago.

However they may be regarded, the fact remains that no poppet-valve engine has ever been submitted to so searching and so public a test. Whether such an engine will presently be so subjected, and under similar auspices, and will make as good, or even a

better showing than the Knight, remains to be seen; but I cannot believe that the trade opponents of the Daimler Company will allow them long to possess an uncontested field. Indeed, it has been whispered to me that there exist already two or three mushroom valve-engines that can easily rival the Knight, on bench and path. If this is so, then the sooner they are proved in the light of day the better for the builders particularly and the industry in general.

The attainments of the two Daimler engines as set out in the club certificates are now so widely known that it is hardly necessary to cite them in any great detail here, but for the eye of the general reader a few of the salient points may be indicated. With the 38.4-h.p. engine on a continuous bench test of 5 days 14 hours 15 min., this engine of 124 mm. = 4 7/8 in. bore x 130 mm. = 5 1/8 in. stroke, developed an average horse-power of 54.3, on a consumption of .679 pints per horse-power hour. On the road and track, a total distance of 2159 1/2 miles was covered at 19 1/2 miles per gallon in the former and 20 1/2 miles per gallon in the latter case. In the final bench test of five hours the average horse-power rose to 57 1/4 h.p., showing the engine to have improved in efficiency during the trial.

The results obtained with the smaller engine, a 22.88-h.p., were every whit as satisfactory. There were no penalty stops in the first bench test of 5 days 12 hours 58 min., and the average horse-power obtained was 38.83, with a petrol-consumption of .739 pints per horse-power hour. In the road and track running tests of 2143 miles, 22.44 miles were covered to the gallon on the track, and 19.48 miles to the gallon on the road. It is curious to note that the road consumption of both engines was practically alike, although the road-borne load propelled

by the smaller engine was 473 lb. less than that of the big one. It would be interesting to have the manufacturer's view on this, as some reason must be assignable. In both cases the judges' commentary remarks are to the effect that none of the fitted surfaces in either engine showed any micrometer-detectable sign of wear. A great testimony.

It is clear that for pride of race we do not compare with our friends across the Channel, or the public accord to the victories of the British-built, and British-manned motor-boats at the Monaco meeting would have been much more enthusiastic. The Wolseley-Siddeley boat, built specially for the meeting and owned by his Grace the Duke of Westminster, simply covered herself with glory. Not only did she beat the Panhard-Levassor and other boats in the Prix de Monte Carlo, but she lowered the record for this event (50 kilomètres) made by her sister predecessor by 7 min. 17 sec., travelling at thirty-eight miles per hour. The Coupe des Nations (100 kilomètres) also fell to the British craft, the Panhard boat cracking up. The Wolseley-Siddeley covered the course at 39.12 miles per hour, a world's record. Thorneycroft's were to the



Photo, Topical.

TWENTIETH-CENTURY EGYPT: A MOTOR-BUS IN A CAIRO STREET.

front in the Prix de la Méditerranée, which they won with *Gyrinus II.*, at a speed of 20.4 miles per hour. With all humbleness, I suggest to H.R.H. the Prince of Wales that in motor-boating England has woke up.

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THE PLAYHOUSES.

"THE DEVIL," AT THE ADELPHI.

THERE is a distressing lack of dignity about the Mephistopheles, new style, who is the leading character of the piece which Mr. Henry Hamilton has adapted from a Hungarian source, under the title of "The Devil." His play is not merely a modernised, but a very vulgarised variant on the "Faust" story, or, rather, is like a perversion of Mr. Jerome's "Third Floor Back," wherein the preacher of righteousness is replaced by a prosy and coarse-spoken apostle of the gospel of carnality and self-indulgence. This Devil's main function is to bring together two young lovers, in whom conscience fights with passion; but incidentally he acts as the embodiment of the unspoken thoughts and wishes of a whole set of not too worthy people whom he meets in a ball-room. He forces an innocent girl to listen to some amount of corrupt "arty" talk, he whispers gross suggestions to a brainless lad who is interested in the girl. He prompts a woman gambler to commit theft, and he suggests fresh modes of gain to the heroine's millionaire husband. But primarily his business is to debauch Hélène Vaillant, the unhappily wedded wife, and to overcome the scruples of her artist-lover, Maurice Dufaure, who has been her playmate in childhood and has sought to banish her image from his heart by entering into legitimate and illegitimate relations with other women. Practically, the story has but one situation in view, which might just as well come at the end of the first as of the last act—the surrender of the pair to an ecstasy of eroticism, with the husband thundering at the artist's door and the Devil looking on at his tawdry triumph. But to make a full-sized drama, the author constantly delays this climax by putting into his Devil's mouth long disquisitions which have nothing sublime or poetical or really thoughtful in them, but simply deal in a cheap and unpleasing sort of wit. Mr. Lyn Harding's Devil is not majestic, is not subtle, but the actor labours diligently at his speeches, and does his best with his poor material. Neither Miss Alexandra Carlisle nor Mr. Vincent Clive can make much out of the parts of the lovers. But, indeed, the piece is too crude to permit of any but broad effects in acting.

"MR. PREEDY AND THE COUNTESS," AT THE CRITERION.

Mr. Carton's new farcical comedy, "Mr. Preedy and the Countess," is one of the brightest and merriest of his efforts. Besides providing parts for Mr. Weedon Grossmith and Miss Compton which fit each of them



THE ENGINE NAMED AFTER THE EMIR OF ZARIA, WHOSE PROVINCE THE LINE IS TO ENTER.

like a glove, and offer therefore, thanks to the difference of these artists' methods, the most delightful contrast, he has got a story to tell which continues almost to the end diverting and ingenious. Imagine a



THE EMIR OF ZARIA, AFTER WHOM THE ENGINE WAS NAMED, AND HIS FOLLOWERS, WHO CAME SPECIALLY TO BADEGGI TO INSPECT THE LINE.
THE GREAT NORTHERN NIGERIAN RAILWAY UNDER CONSTRUCTION.

little business man, good-natured and "a decent sort," but slightly underbred, and therefore inclined to be fussy and over-demonstrative and ill at ease, being bounced by his partner into offering hospitality, and even surrendering his flat, to a lady of title, who is as lethargic and self-contained as he is lacking in repose, who is as calm and unperturbed under circumstances of difficulty as he is nervous and disposed to magnify all the awkwardnesses of the situation. Imagine this and you have the essence of Mr. Carton's play, and a sufficient indication of its qualities of humour. There are other details, there are other quaint complications; but the whole fun of the play depends on the temperamental and social contrast that is drawn between the suave, easy-going Countess and her bustling, fidgety host, just as the charm of the interpretation depends on the contrast furnished by Miss Compton's slow, deliberate speech and quiet humour, and Mr. Grossmith's suggestion of a kindly "bounder," who is overpowered by a sense of social inferiority, and betrays himself by over-politeness.

"AS YOU LIKE IT," AT THE COURT.

One may commend the earnestness and enthusiasm which have prompted Miss Fay Davis and Mr. Gerald Lawrence to give a six weeks' season of Shakespeare without scenery at the Court, and yet find it hard to describe their revival of "As You Like It" with more than negative terms of praise. Thanks to their tapestries and certain dwarf trees, supposed to represent the Forest of Arden, the absence of scenic illustration is not particularly noticeable. What is missing in the representation is any open-air feeling, any suggestion of idyllic love, any spirit of poetry. The idea of mere elocution is constantly in evidence; the players seem to feel their work a task rather than a joy.

"THE CHORUS LADY," AT THE VAUDEVILLE.

America now and then sends us over actors and actresses so exuberantly vital, so rich in personality and humour, that we gladly accept them and the play chosen for the display of their talents, so long as it, too, tingles with life. Miss Rose Stahl is an artist of this kind, a woman typically American, who gives an impression of a big heart, a keen wit, and overflowing spirits, and just as, a while ago, she captured the suffrages of Palace audiences in a miniature edition of the piece in which she is now appearing, so at the Vaudeville last Monday, with an

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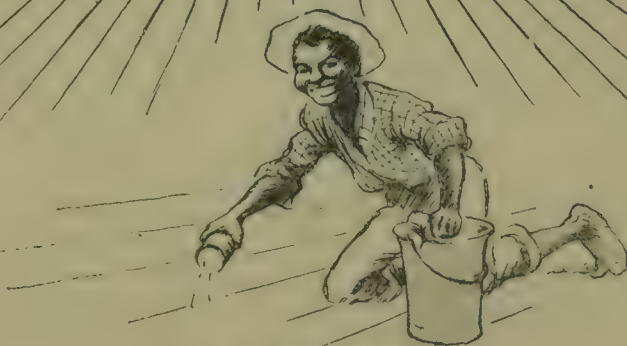
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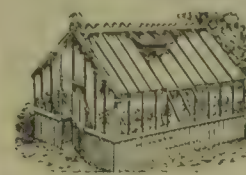
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expanded form of Mr. James Forbes's "Chorus Lady," she made a conquest of our larger playgoing public. The author does wonders in the way of portraying a large variety of types. The mere story, to be sure, is very stagey and hackneyed. But, notwithstanding the staidness of the motif, there is so much vitality and humour, of a vulgar but hearty kind, in the play, and Miss Stahl is so genial and laughter-loving a comédienne, that Londoners may count on a rare treat when they go to see this "Chorus Lady."

"ARTFUL MISS DEARING."

AT TERRY'S.

Mr. Arthur Law has not been too happy in his new farce, "Artful Miss Dearing." Somehow, he has failed to turn his material to proper account. He brings together his characters in the main a shoddy set—but makes nothing out of their meetings. We are shown, for instance, an impoverished aristocrat sponging on a zany who aspires to be his son-in-law, but nothing comes of their relations. We see this man's wife securing a profit as chaperon of a rich and vulgar widow, but it is long before the widow has anything material to do with the plot. We are introduced to an adventurer who poses as being the family's scapegrace nephew—a forger, and is really the forger's double, having suffered the scamp's term of imprisonment without getting compensation—but his identity is so soon revealed that his appearance does not lead to dramatic developments. We promise ourselves much from the encounter which takes place between this masquerader and a demure but cunning little governess, who sees through him, and nevertheless consents to be his confederate; but even she plays for long a waiting game. The uncle and aunt contemplate marrying their young daughter to her supposed cousin, but the idea falls flat. The governess throws herself now and then at the head of her charge's silly lover, but without result. It is not, in fact, till the third act that Mr. Law wakes up to the fact that he ought to provide something like drama.

(Other Hayhouse Notes elsewhere in the Number.)

MUSIC.

A GRAND Season of more than ordinary interest will open at Covent Garden on Monday night. For some years past the Syndicate has been relying to no small extent upon stars: a night on which Melba and Caruso sang together was safe to tax the seating

directors of Covent Garden have restored French music to a position to which it is entitled. Four out of the five new operas will be sung in French, and, in addition to such hardy annuals as "Faust" and "Carmen," we are to hear "Armide" and "Roméo et Juliette." German opera is for once almost a neglected quantity, but there are abundant signs that the public is prepared to give it a rest, and that the management has done wisely in limiting Wagner to two performances of "Die Walküre," in which Mme. Saltzman-Stevens, who made such a sensation when she sang the Brünnhilde music in January, will again take that part. The January season proved that enthusiasm for Wagner's operas is not on the increase in this country to any noticeable extent. Perhaps the most regrettable omission from the programme is the work of Mozart—his "Don Giovanni" or "Nozze di Figaro" would have been a welcome addition from a merely musical point of view; but it is a notorious and unpleasant fact that neither of these delightful works can fill the opera-house. Of the sixteen Italian operas Verdi is responsible for four, and Puccini provides the same number; Giordano, Rossini, Mascagni, Donizetti, Leoncavallo, Bellini, and Meyerbeer, one apiece; and the sixteenth, "Tess," is one of the novelties. It is founded upon Mr. Thomas Hardy's most famous novel by Baron d'Erlanger, whose opera, "Inez Mendo," was produced at Covent Garden some years ago. Dr. Richter will make no more than two appearances in the conductor's seat; for the Italian operas, Signori Cleofonte Campanini and Ettore Panizza have been engaged; and for the French operas, M. Maurice Frigara, of Nantes. No fewer than twelve new singers have been engaged for leading rôles; they have been recruited from Paris, Lyons, Nantes, Brussels, Milan, Madrid, and St. Petersburg. The net of the Syndicate is a wide one, and is skilfully thrown.



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capacity of the house to the uttermost, and when the great singers were billed the special opera that engaged their talent did not matter greatly. But neither Melba nor Caruso is available just now, and perhaps on this account the general programme is one of distinctly improved interest: no less than 20 per cent. of the operas to be mounted are novelties. To make matters better, the

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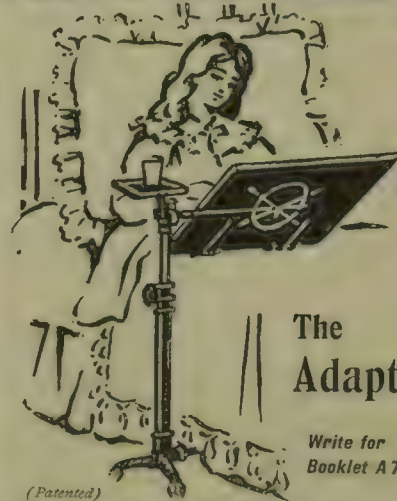
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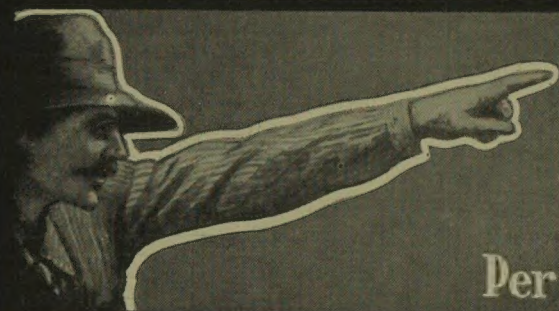


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A W DANIEL (Bridgend).—We hope to publish Mr. Wallace's problem, as well as your own, in due course.

F R GITTINS, J M K LUPTON, AND FIDELITAS.—Amended problems to hand with thanks.

G W MOIR.—The problem was altogether defective, and you are quite right in saying the commonplace mate was effective.

J B CAMARA (Funchal).—On further examination, we fear your indictment is correct.

G STILLINGFLEET JOHNSON.—Is there a defence to 1. B to B7th?

CORRECT SOLUTIONS OF PROBLEM No. 3377 received from J E (Valparaiso) and F L (Mexico City); of No. 3381 from R H Couper (Malbone, U.S.A.) and J W Beatty (Toronto); of No. 3384 from R H Couper, J W Beatty, Henry A Sells (Denver), and C Carmi; of No. 3385 from J B Camara (Madeira), F Henderson, London McAdam (Southsea), T Roberts (Hackney), and F Smee; of No. 3386 from H S Brandreth (San Remo), J B Camara, R S Lonsdale, Albert Wolff (Putney), and James M K Lupton (Richmond).

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CHESS BY CABLE.

Game played in the recent match between Messrs. JACOBS (Great Britain) and RUTH (America).

(Bird's Opening.)

WHITE (Mr. J.)	BLACK (Mr. R.)	WHITE (Mr. J.)	BLACK (Mr. R.)
1. P to K 4th	P to Q 4th	of their King, there is a flaw in the defence which White cleverly shows a little later on. At the same time, P to K 4th would have been a more dangerous course to adopt.	
2. P to Q Kt 3rd	Kt to K B 3rd	20. Kt to B 5th	P to B 3rd
3. B to K 2nd	P to K 3rd	21. B takes Kt	P takes B
4. P to K 3rd	P to Q B 4th	22. R takes P	
5. Kt to K B 3rd	Kt to B 3rd	A beautiful stroke. If now Q takes R,	
6. Kt to B 3rd	B to Q 2nd	23. Q to Kt 4th (ch) quickly wins.	
7. B to Q 3rd	B to Q 3rd	24. Q to B 2nd	
8. Castles	Castles	25. P to K 4th	K to R sq
9. R to B sq	R to B sq	26. Q to R 5th	Q to Kt 3rd (ch)
10. Kt to Q Kt 5th	B to Kt sq	27. Kt to K 3rd	Q takes P
11. P to B 4th	Kt to Q Kt 5th	28. R to Q 5th	Q to B 3rd
		29. Kt to B 5th	Q to Kt 3rd (ch)
		30. K to R sq	R to Q 2nd
		31. Q to R 6th	Q to B 2nd
		32. P to R 3rd	P to R 3rd
		33. R to B sq	Q to Kt 7th
		34. Q R to B 5th	Q takes R P
		35. R (at B sq) to B 3	Q to Kt 5th
		36. R to B 8th	R to Q 2nd
		37. Q to R 5th	B takes R
		38. R takes R (ch)	R takes P
		39. Q to K 8th	R to Q 8th (ch)
		40. Kt to Kt 3rd	Q to B 4th
			Resigns

Although opening a way for Black's Queen and Rooks to come to the rescue, White has outplayed his opponent in a masterly style.

CHESS IN ENGLAND.

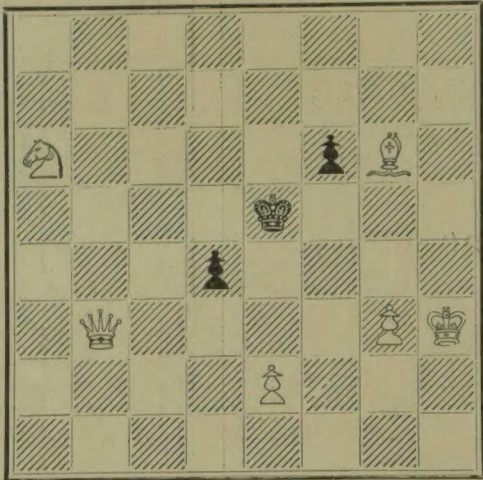
Game played recently at Clifton between Messrs. H. M. PRIDEAUX and J. MORROW.

(King's Gambit Declined.)

WHITE (Mr. P.)	BLACK (Mr. M.)	WHITE (Mr. P.)	BLACK (Mr. M.)
1. P to K 4th	P to K 4th	A very risky capture, but Black is not in a happy position. Q to Q sq suggests itself as safer.	
2. P to K B 4th	B to B 4th	14. P to Kt 3rd	Q to B 3rd
3. Kt to K B 3rd	P to Q 3rd	15. Q R to B sq	Kt to K 2nd
4. P to Q Kt 4th			
Not exactly a novelty as applied to this opening, but of doubtful value. White is not sufficiently developed to obtain an equivalent in attack for the sacrificed Pawn. The King's Bishop is still at home, and there is no pressure on Black to follow.		16. R takes P	P to Q R 3rd
4. P to B 3rd	B takes P	17. B takes B (ch)	Kt takes B
5. P to Q 4th	B to B 4th	18. P to K 5th	P takes P
6. P to Q 4th	P takes Q P	19. Kt to K 4th	Q to Kt 3rd
7. P takes P	B to Kt 5th (ch)	20. R takes Kt	Q takes Kt
8. B to Q 2nd	B takes B (ch)	21. R takes Kt (ch)	K takes R
9. Q Kt takes B	B to Kt 5th	22. R to K sq	Q to Kt 3rd
10. Q to Kt 3rd	P to Q Kt 3rd	23. Kt takes P	Resigns
11. P to Q 5th	Q to B 3rd		
12. B to Kt 5th (ch)	B to Q 2nd		
13. Castles K R	Q takes P		

White finishes smartly enough, but the opposition can scarcely be said to have severely taxed his resources.

PROBLEM No. 3389.—By E. J. WINTER-WOOD.
BLACK.



White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3386.—By EUGENE HENRY.

WHITE.	BLACK.
1. Kt (at Q 6th) to B 4th	K to Q 5th
2. Q to Q R 3rd	Any move
3. Mates	

If Black play 1. K to Kt 4th, 2. Q to B 7th; if 1. K to Kt 5th, 2. Q to R 3rd (ch); and if 1. K takes P, then 2. Q mates.

ECCLESIASTICAL NOTES.

THE Church Missionary Society has made good progress with its arrangements for the Islington exhibition, which will be held in June. The Prince of Wales will lend his model of the golden temple of the Sikhs at Amritsar, of which the late George Stevens gave so graphic a description in his book on India. Another attraction will be the great map of Uganda, which is to cover an area of over two thousand square feet. There will also be a foreign market, supplied with useful articles from many lands.

The Bishop of Ripon's health is still far from satisfactory. He had hoped to visit Leeds on Good Friday, as he has done for nearly twenty years, and to address the working-men in the Town Hall, but his doctors refused to allow him to make the effort. His place was taken by the Archdeacon of Richmond, who said that this was the service of all the year to which Dr. Boyd-Carpenter most looked forward, and which was, perhaps, dearer than any to his heart.

Dr. Bickersteth, Vicar of Leeds, referred at the Easter Vestry meeting to the proposed Bishopric of Leeds. He said that, more than fifty years ago, Dean Hook felt that there should be a Bishopric, but nothing had been done since in that direction. The difficulties lay in the division of the diocese. Dr. Bickersteth expressed the opinion that when a definite scheme was put forward, it would receive financial support from unexpected sources.

The Dean of Carlisle (Dr. Barker) preached twice in his Cathedral on Easter Sunday, and has now left for a month's holiday on the Riviera.

In proof of the attractions of Canada for agricultural settlers, it may be mentioned that the party of Scottish and English farmers who left Liverpool for Canada on March 12, to inspect the Canadian Pacific 3,000,000 acre Irrigated Land Scheme, purchased between them over 8000 acres at a cost of about £40,000. Free homesteads in Southern Alberta are now practically exhausted. There was a wild rush recently at a local land office for some half-sections which had been reserved by Government. Land-seekers lined up preparatory to waiting seventy-two hours until the office opened. Day and night these men held their places in almost sweltering heat. They were weak with hunger and drenched by the night's warm rain when at last they were allowed to enter the office.

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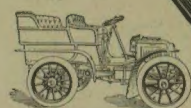
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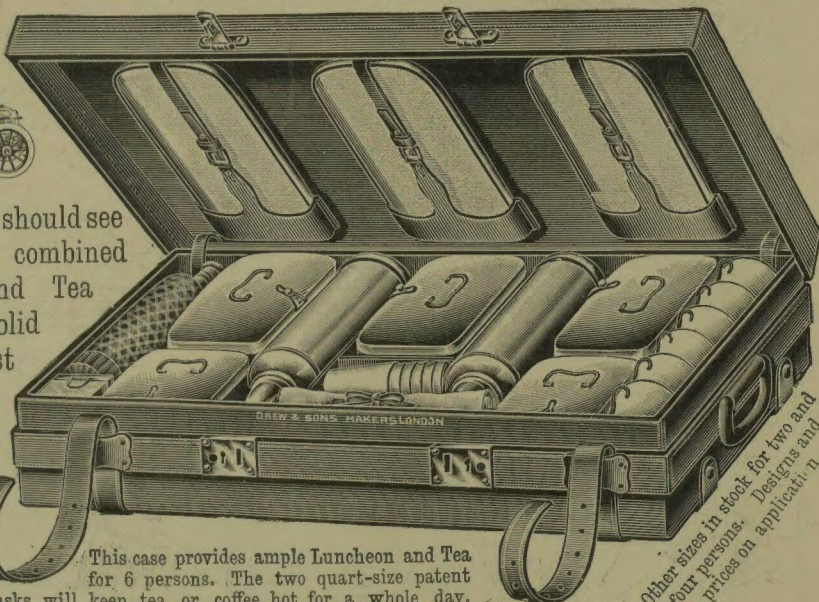
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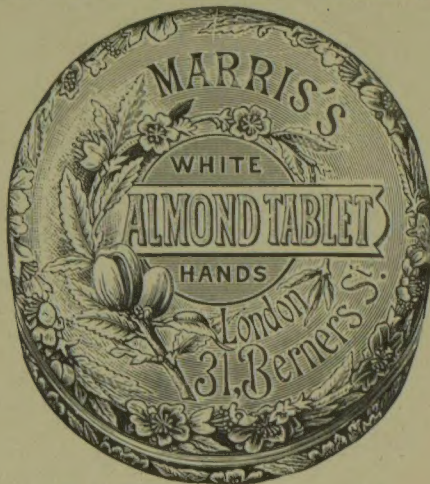
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WILLS AND BEQUESTS.

THE will (dated Jan. 20, 1904) of MR. FREDERICK WILLIAM HAYES, of Ashton Hayes, near Chester, who died on Dec. 20, has been proved by Mrs. Violet Alice Hayes, the widow, and George Whitley Hayes, the value of the estate being £317,671. The testator gives £1000 and the household effects, and £60,000 in trust for his wife for life, and then as she may appoint to his children; £10,000 each to his children; and the residue in trust for his son William on his attaining the age of twenty-five.

The will of SIR JOHN TOMLINSON HIBBERT, K.C.B., of Hampfield, Grange over Sands, Lancashire, who died on Nov. 7, has been proved by his widow and son, the value of the estate being £52,804. The testator gives £100 and his jewels and personal articles and £300 per annum to his wife; £4000 each in trust for Edith Julia Newbolt, Gladys Henrietta Newbolt, and Cecil Mary Young; and the residue to his son Percy John Hibbert.

The will and codicil of MR. DAVID REID, of 74, Harley House, Regent's Park, have been proved by David George Reid and Niel Ballingall, the value of the property amounting to £105,497. He bequeaths his residence and furniture to his daughter Magdalene; £100 each to Annie C. Reid and Muriel Withers; £50 to the Rector of Sundridge, near Sevenoaks, for parish purposes; and the residue to his children, David George, Robert Niel, Magdalene, and Jessie.

The will and codicils of MR. WILLIAM LEUCHARS, of Chester House, Wimbledon Common, and late of 38, Piccadilly, who died on Feb. 23, have been proved, and the value of the estate sworn at £119,521. The testator gives £11,000 and the Storey Castle Estate, Hindhead, in trust for his son Raymond; two houses in the Upper Richmond Road and £15,000 in trust for his daughter Matilda Jane; £4000 in trust for his son William; £500 each to his children; £500, the household furniture, and the income from £36,000 to his



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wife; £2000 to his brother Edgar Leuchars; £100 to Percy John Vardon; and the residue to his wife and three children.

The will (dated Oct. 24, 1907) of MR. SAMUEL GURNEY BUXTON, of Catton Hall, Catton, Norwich, who died on Feb. 2, has been proved by his sons Edward and Lionel, and Colonel William Douglas Whatman, the value of the estate amounting to £359,704. The testator gives to his son Edward all freehold and copyhold property; to his wife £5500, an annuity of £1500, and the income from £10,000 and 400 shares in Barclay and Co.; in trust for his son Richard £25,000; in trust for his son Harry £20,000; to each of his sons-in-law £1000; to each of his daughters to whom he had not given a like number of shares, 100 shares in Barclay and Co.; and to the Norfolk and Norwich Hospital £500. Mr. Buxton bequeaths to his son Edward 6000 bank shares in consideration of a payment of £92,000; and to his son Lionel 1000 shares, he paying £14,000 as the price thereof. Mrs. Buxton is to have power of appointment over £10,000, and on her decease he further gives 400 bank shares to his son Richard. Everything else he may die possessed of goes to his sons Edward and Lionel.

The will dated May 16, 1908, of COLONEL CHARLES HENRY BIRD, of Crookhey Hall, Cockerham, Lancashire, has been proved, and the estate sworn at £117,893. The testator gives £500 to his wife; £500 each to the executors, Charles W. H. Rickford and the Rev. Herbert Prince; and the residue in trust for the support and maintenance of Mrs. Bird.

The following important wills have now been proved—

The Rev. Sir George Henry Cornwall, Bart., Moccas Court, Hereford . . . £162,641
Mr. John Eastham, Mytton House, Clitheroe, Lancashire . . . £120,491
Mr. Harry Edgecumbe Thomas, Rockledge Point, Stoke Bishop, Bristol . . . £75,238
Mrs. Hannah Lowndes, 27, St. James' Square, Bath . . . £65,211
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18 "	18 "	2	1	14	2 0 0
20 "	20 "	3	0	7	2 8 0
22 "	22 "	3	3	21	2 18 6
24 "	24 "	4	2	7	3 7 0
26 "	26 "	5	2	21	4 15 0
28 "	28 "	6	2	21	5 10 0
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